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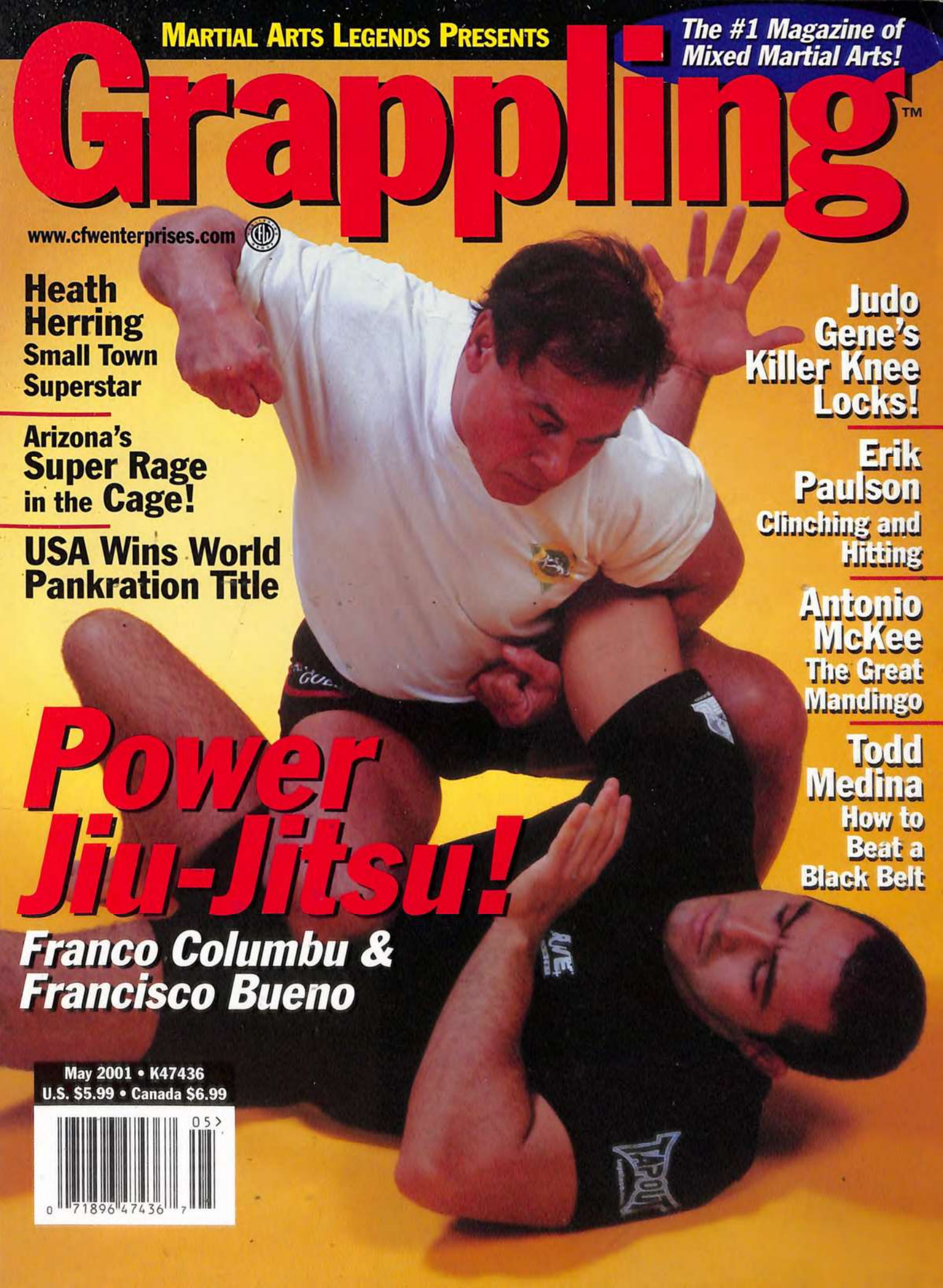

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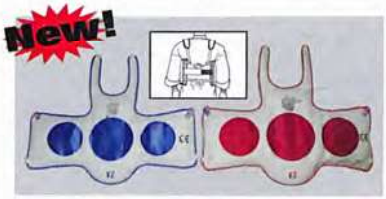

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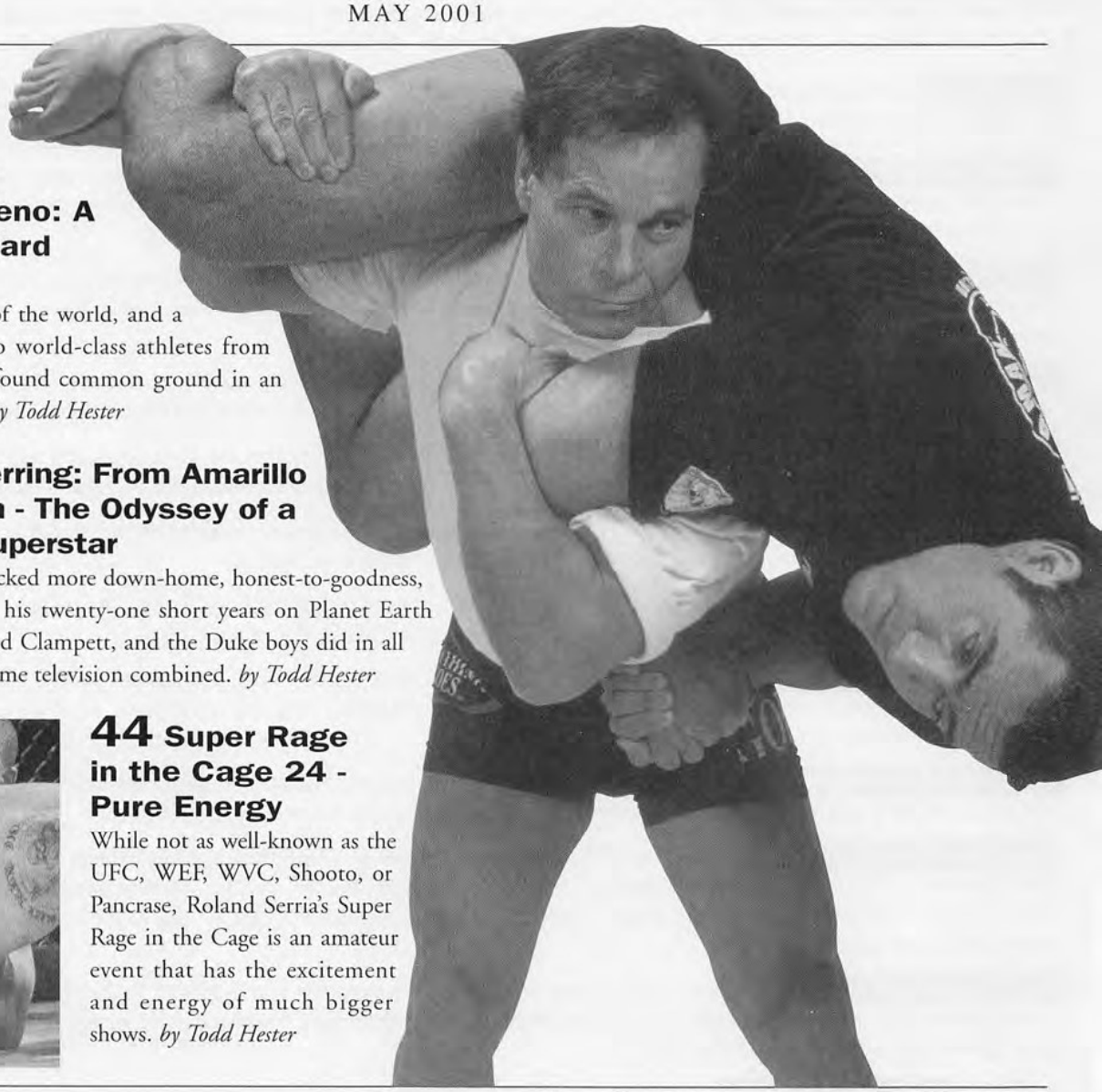


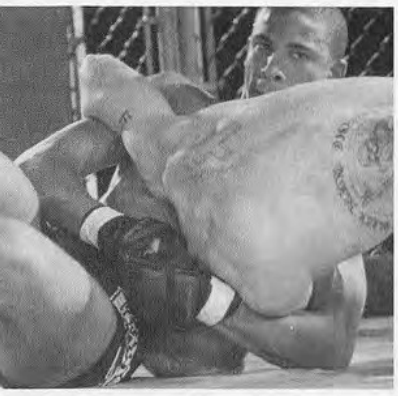
COVER STORY

28 Franco Columbu and Francisco Bueno: A Rock and a Hard Place

From opposite sides of the world, and a generation apart, two world-class athletes from different sports have found common ground in an uncommon alliance. *by Todd Hester*

36 Heath Herring: From Amarillo to Amsterdam - The Odyssey of a Small-Town Superstar

Heath Herring has packed more down-home, honest-to-goodness, country wisdom into his twenty-one short years on Planet Earth than Andy Griffith, Jed Clampett, and the Duke boys did in all their years on prime-time television combined. *by Todd Hester*



44 Super Rage in the Cage 24 - Pure Energy

While not as well-known as the UFC, WEF, WVC, Shooto, or Pancrase, Roland Serria's Super Rage in the Cage is an amateur event that has the excitement and energy of much bigger shows. *by Todd Hester*

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54 Bent Knee Locks And Hip Submissions
Like the legendary Colt .45 revolver in the Old West, leg locks are great equalizers that will let a smaller, "out-gunned" man, take-on and whip much larger opponents. *by Gene LeBell*

60 How to Beat a Black Belt
Misdirection and surprise, not power and speed, are the keys to beating a skilled grappler who might be at a higher belt level than you. *by Todd Medina*

66 Remain Standing
"Box a fighter and fight a boxer." This simple truth can be applied to many conflicts. It has no greater value than when a striker confronts a grappler. Yet in no-holds-barred competition, strikers too often neglect this simple truth. *by Stephan C. Robinson*

70 Antonio McKee - The Great Mandingo
"Mandingo," is a nickname given to Antonio McKee by his wife that means "intelligent warrior." The words "intelligent," and "warrior" are both terms which fit the 30-year-old wrestler turned no-holds-barred fighter like a freestyle singlet. *by Todd Hester*

76 Team USA Wins World Pankration Championship
Mark Schultz, Keith Hackney, and Sheldon Marr Coached Team USA to an historic win over Israel, South Africa, Canada, Japan, Mexico, Australia, and Spain. *by Sheldon Marr*

82 Fighting Techniques
Utilizing a mix of grappling and kickboxing, Pride newcomer Heath Herring has risen to the top of the fighting world with stunning victories of Tom Erikson and Enson Inoue. Here he shows some of trademarks moves. *by Heath Herring*

DEPARTMENTS

4 Editor's Note Todd Hester

8 Catch of the Day Matt Furey

10 Damage, Ink Eugene Robinson

12 Gi Whiz Royler Gracie

14 Great Escapes Francisco Bueno

16 Mat Time Kid Peligro

22 Drill Bits Erik Paulson

24 No-Holds-Barred Eddie Goldman

Cover Photo by Todd Hester

Editor's Note

BY TODD HESTER

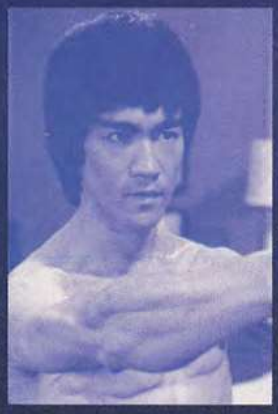
From the Bottom Up

You only have to look at all the mixed martial arts and submission grappling shows springing up all over the country to know that MMA is just getting started. I have to laugh when I hear anyone say that MMA has run its course and that it will never be as big as it was during the early days of the UFC. The truth of the matter is that while MMA (then called "no-holds-barred") had more media exposure then, it had nowhere near the level of participation that it has now. Back then, you basically had a few Brazilian jiu-jitsu schools scattered around Southern California taught mainly by the Gracies and the Machados. Now, however, pretty much any large city (and many small ones) is home to several schools of submission - and not just BJJ either. Now you have sambo, combat judo, catch wrestling, pankration, military-based submission styles, and many others based on variations of collegiate wrestling. It is this level of grassroots support among fighters that tells me that we have not yet even scratched the surface of the MMA movement.

Right now, in martial arts, the only buzz that you hear comes from mixed martial arts. Nobody is talking about anything else when it comes to competition. When kickboxing and full contact karate were in their heyday you could hear people talking about the great karate fighters of that day and wondering who would beat who in the next big tournament. Would Chuck Norris win again? Could anyone hang with "Superfoot" Wallace? Would Oak Tree Edwards continue to dominate his opponents? People actually talked about karate as if it mattered. Now, however, you pull someone off the street and ask them who the top full-contact karate fighter in the United States is and all you'll get is a blank stare. Not only can the average person not tell you who the *top* fighter is, I doubt they can tell you who *any* fighter is. Now, this isn't because there aren't good karate fighters out there (don't feel bad, I can't name any either), it is just that there is no buzz about them - no excitement.

On the other hand (and I have done this on planes when traveling) if you aske people about the UFC or about ultimate fighting chances are that they have heard of someone, and have an opinion (good or bad) about it. Most everyone, of course, will mention Royce Gracie. But occasionally you'll hear someone drop the name of Ken Shamrock, or Mark Kerr, or maybe even Tank Abbot. There is more public awareness about MMA than about any other martial art in the world right now. And this despite the fact that there are no shows available on regular cable television (only DirectTV) and virtually no mainstream press coverage of any MMA shows in the United States. Despite this lack of coverage, you still get shows springing up all over the place. Just check out the article on Roland Sarria's Super Rage in the Cage from Arizona this month. An amateur submission show drawing 2200 fans on a weekend night in a major metropolitan area? Tell me that submission isn't hot.

Now that the MMA fuse has been lighted, we just have to make sure that it doesn't get extinguished like the full-contact karate flame did two decades ago. Back then, it was feuding promoters spending all their time trying to discredit each other in order to divide up a pie that didn't exist that doomed to sport to oblivion. Right now, in the infancy of the sport, we have to make sure that we don't act like infants ourselves. Cooperation among shows is the name of the game if MMA is to grow and flourish. Why not see some matches between the champions of the WVC and Pride? How about seeing a UFC champion take on a Shooto titleholder. Match-ups are what draws fans and boxing is a prime example. Even between promoters who hate each other you still see unification fights all the time between the different alphabet soup organizations. Tito Ortiz versus Sakuraba? Hey, it works for me. We can learn from history and we can make MMA work. As much support as it has right now from fighters all across the country, it would take a blunder of colossal proportions to stop it in it tracks. And if it does lose momentum, we only have ourselves to blame.



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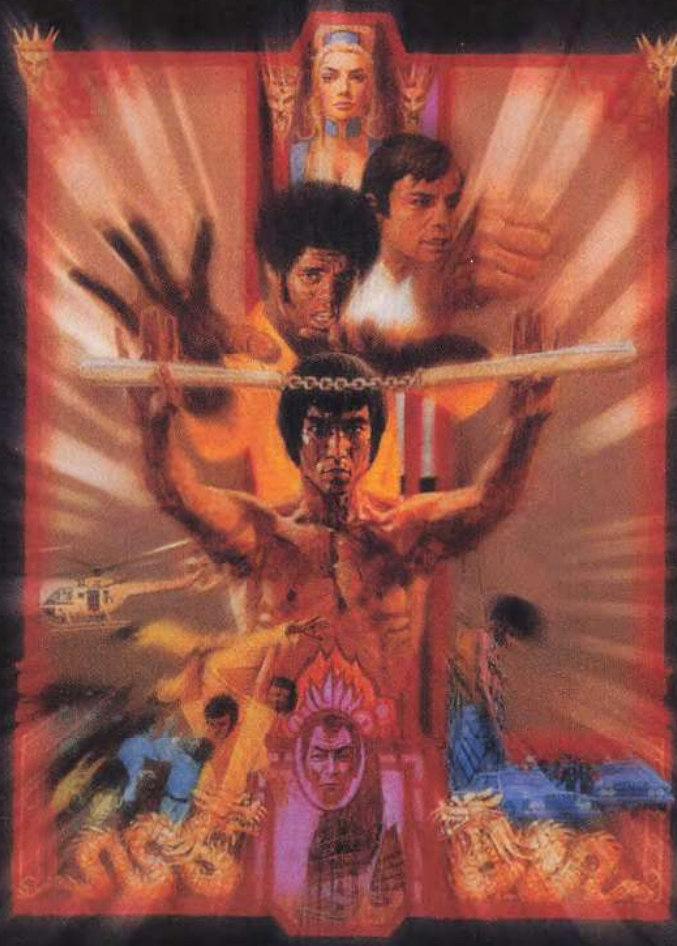

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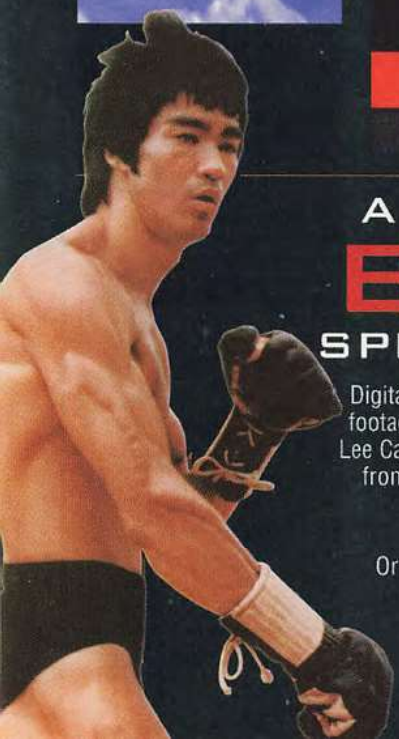

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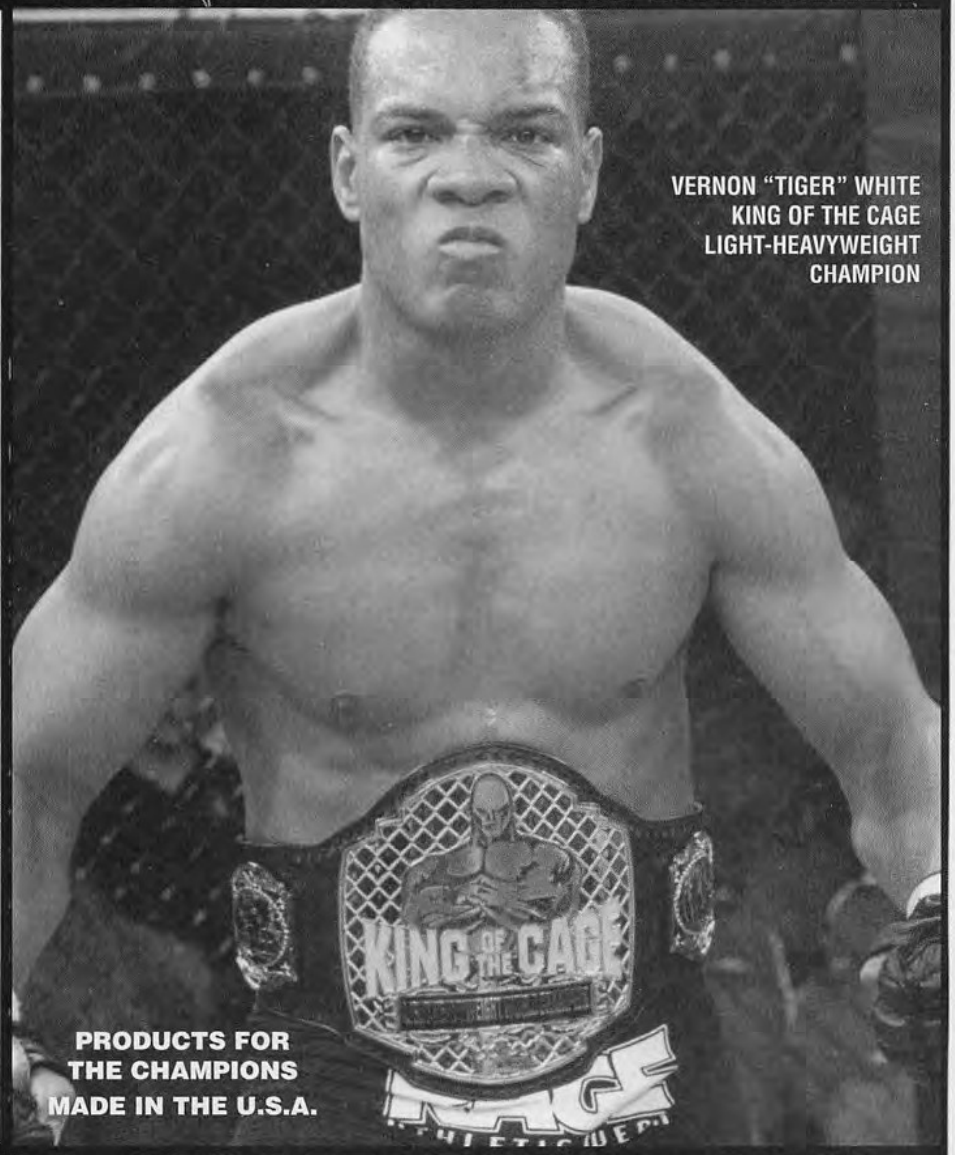

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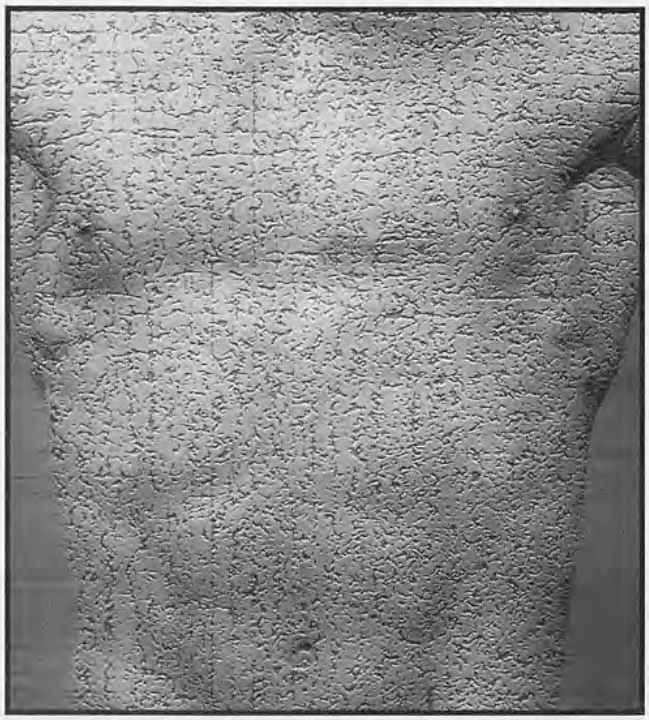
BY MATT FUREY

Combat Abs - Rock Hard & Punch Proof

More than ten years ago a 65-year-old man named George came to me for personal training. Although he had a powerfully built chest and upper back, his stomach was way too big. In addition, it was one of those hard guts, the type that didn't jiggle when you punched it. I put George on a program consisting of stationary bicycling, walking, weight training and abdominal exercises. I also put him on a diet that eliminated unnatural foods. Within six months George was a new man. He dropped 35 pounds and lost 10 inches from his waist. He did this at 65 years age; 45 years after most people give up. Can you do the same? Of course you can. But let me give you some even better news: Combat Abs, the method I teach today, will do you far more good that what I used to teach ol' George. Now, this doesn't mean that the method I taught George was wrong. It worked, right? And any method that works isn't necessarily wrong. But it can be improved.

"These exercises were not designed to isolate - they were designed to give your body greater ability, greater functionality, and better health."

A few years after training George, I quit reading modern-day information on ab training. For some reason, I was intrigued by what the old-timers did to build their midsections. These men had powerfully built abs that were highly functional, yet they didn't use most of the gadgets we have today. What was their secret? Did they avoid sit-ups and leg lifts because they were worried about hurting their backs? Did they do crunches instead? Did they use a device to support their necks while working their abs? Did they rely on diet pills, dynamic fat burners or steroids? Were they worried about over-working their hip flexors? And why did they train their abs in the first place? Was it just for looks? Was it for sports? Was it for health? Or was it a combination of all three? What I found out will amaze you. For starters, the old-timers were no different than people of today in one regard. Some of the greatest strongmen, wrestlers, and boxers had the proverbial "six-pack" look - but some did not. Old-time Europeans like Maxick and Otto Arco, had abs that no bodybuilder of today has ever attained. But these men didn't just have abs. They had physically powerful and functional bodies. Their entire midsection was strong. These men didn't just train their abs. They trained their



diaphragms, their lower backs, their obliques and yes, they trained their hip flexors. Nothing in the chain was ignored. Exercises were not designed to isolate - they were designed to give your body greater ability, greater functionality, and better health.

If you think this method of training only applied to strongmen and combat athletes, think again. Robert Kiphuth, the renowned physical education and swimming coach from Yale (who coached Johnny Weismuller, also known as "Tarzan," to several Olympic gold medals), wrote a best-selling book in 1942. The book, *How To Be Fit*, depicted the type of training regimens he gave to all students who enrolled at the university. Not just those who attended his class, mind you. EVERYONE attended his class. Physical exercise was mandatory. In Kiphuth's book, he outlines his method of training young students with bodyweight calisthenics. Strict attention is not only paid to the development of functional abdominals, but to the development of the lower back and hip flexors. In addition, the student's overall posture was graded and exercises were given to correct those who slumped, slouched, or stood like a bag of manure. Before Kiphuth, there were fitness pioneers like Paul Bragg,

Continued on page 87

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Damage, Ink

BY EUGENE ROBINSON

Have Damage, Will Travel

The plane set down in Tampa where I was scheduled to appear on a televised ESPN Super Bowl event with sports commentator Stuart Scott. Tampa was thick with NFL juice, 315-pound linemen lingering backstage next to the supermodel pavilion at the Cuban Club in Ybor City. Tyson Beckford. Lenny Kravitz. Britney Spears for chrissakes.

Yeah. So what? Even though I was there on CODE magazine's dime I was there following my muse and doing the Damage deal in my search for either giving or getting the ultimate ass kicking. It was semi-fitting then that my first stop on the Loser and Still Champion traveling circus would be where I got my first step in on this NHB thing, the House of Matt Furey.

The vertebrae in my neck cracked like old wood and whether driven by fear of spending my life grappling from a wheelchair, or actual pain, or both, I tapped.

After 8 years of kenpo, 1 of muay thai, and several collegiate wrestling clubs, I stumbled onto the man called Furey in San Jose, California. I trained with Furey sporadically until he had left for Tampa some 2 odd years ago for his storied tutelage under Karl Gotch. Rumor had floated back to me periodically that Gotch was teaching Furey "The Shit." Stuff that would/could/should cripple you. Stuff that no NHB guys had ever even seen before. Stuff that would make your head spin like Linda Blair's. Literally *and* figuratively.

Yeah, yeah, sure. I was a skeptic since it seemed that the first thing Gotch demanded of all of his students was a complete conditioning makeover. It could've been that Furey had spent the last few years doing Hindu squats and actually learning very little. If that was the case I knew I stood a chance since in the last year I had conditioned myself down from a sloppy 255 pounds to a hard 210. Uh, huh.

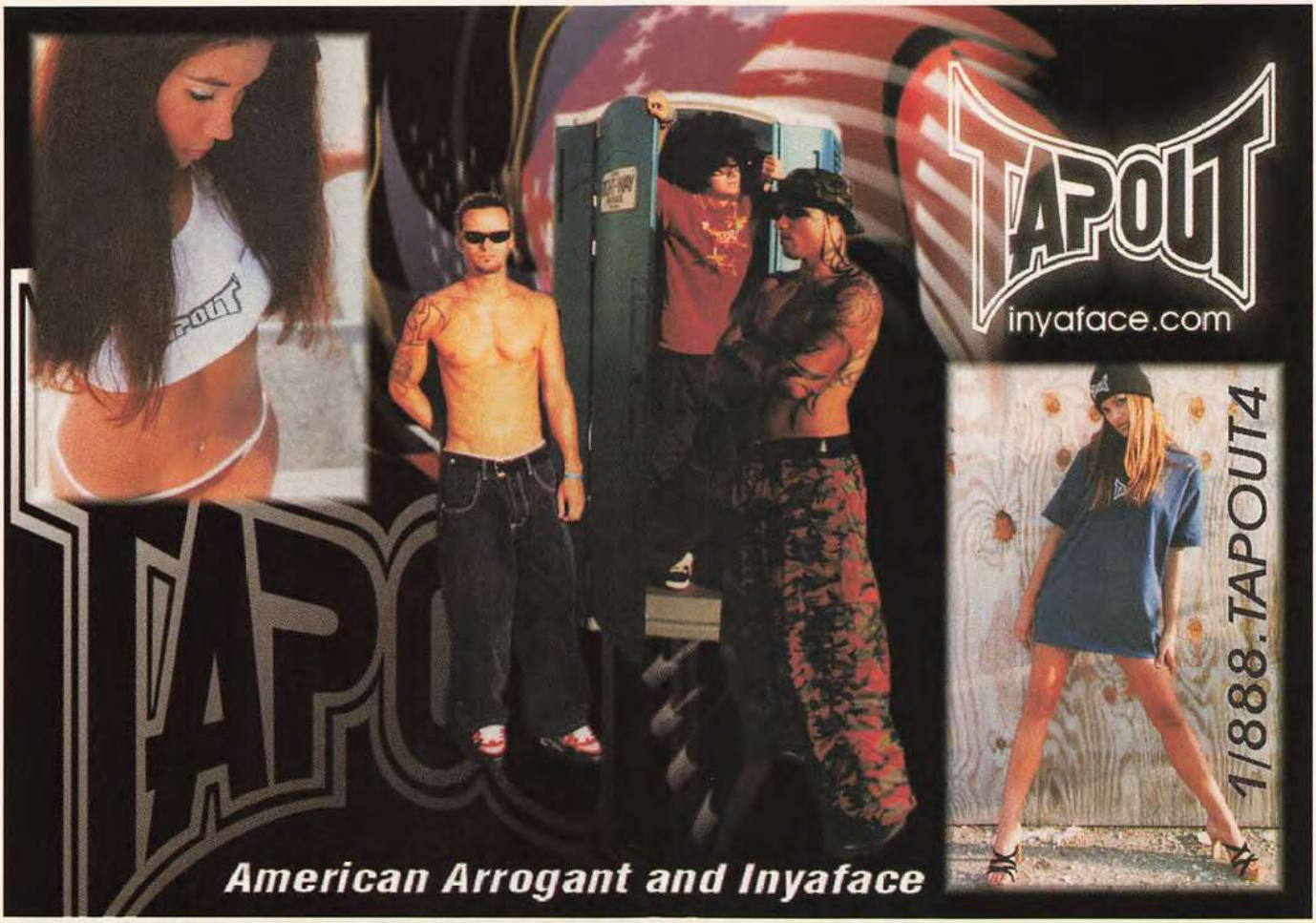
So we got to his place, past cars of screaming Floridians and without much further ado, hit the mat. There was one catch, though, he hadn't read this column and I hadn't told him I was traveling around George Plimpton style and testing the world's top grapplers incognito. I needed some advantage and if ignorance was supposed to be bliss, I was going to hedge my bets on being a happy loser, if not a sore winner.

We circled each other. Furey started doing what looked to be grabbing flies out of the air in front of me, ala' Mister Miyagi without the chopsticks. It looked strange and that was part of the problem - I looked. And when I looked, he went. Not for the expected single or double leg but a duck under. Furey's about 5'10", I'm about 6'1", so I flowed into an escape. We faced each other again, while his students trickled in and circled the mat.

We locked up again and this time went to the ground very quickly. This Furey was different from the Furey of old. Yeah, he was fast, but he's always been fast. Yeah, he had technique but he had always had technique. I couldn't put my finger on the difference and in actual fact it dawned on me that there were perhaps *many* differences - but the single most significant one was that it didn't seemed that he cared in any distinct way about position.

And he used ripping techniques of old. Elbows to the jaw, forearms ridges along the eye socket, knees to the ribs.

Continued on page 89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Gi Whiz

BY ROYLER GRACIE

When the Medal is Yours

The first time I heard about steroids was at a jiu-jitsu tournament. Someone I knew sat next to me and said that he had just returned from overseas and that he saw a few people taking some substance that really improves everything. The stuff they are taking makes you stronger , faster, quicker, it also makes you heal faster from your injuries, have better endurance. Just about everything that an athlete or a fighter could want, the stuff would do. I remember saying to him, "That's great, this stuff must be good!"

That was 15 years ago , I didn't know anything or any know better about these substances, just what I had heard from him. Today, we know fully about the side effects of the stuff. Steroids not only cause a lot of damage to your health, but also cause a dependency, because when someone looks at themselves in the mirror and they see a strong and a fit person beyond their normal state, they start to believe that they need the stuff to stay in shape.

The same parallel can be made to competition. When an athlete takes a substance to better their performance they are cheating. They are also in the process of becoming dependent on that substance to compete and to perform. After a while, they do not believe that they can compete without the stuff. In effect, by taking performance enhancing drugs, that person is taking away someone else's chance to win. They are taking the medal from someone else who has trained cleanly and personally sacrificed and giving the medal to the steroid instead. It is a false win, because along the way many people have died because of taking these drugs. It is a sad fact that a lot of people have done a lot of damage to their bodies because of these drugs in pursuit of a tainted medal.

It is a sad fact that a lot of people have done a lot of damage to their bodies because of these drugs in pursuit of a tainted medal.

It is important for the athlete or the instructor to warn their students against the perils of the drug. It is important that the instructor instill in his students that winning is not everything - winning clean is the goal, and winning with the aid of performance enhancing drugs in cheating. It is the responsibility of the instructor to reach his students with this message, because the students look up to the instructor and believe in him. It is important for the instructor to reach the kids when they begin training in the sport and warn them against the perils of searching for illegal ways of winning.

I would like to see the competition organizers do steroid testing. I realize that the procedure is costly and that the sport can hardly afford it, but realistically we have to start someday and we have to start somewhere. My suggestion is to start now, don't wait another day. Perhaps we can start by doing random drawing of the winners of the divisions for testing, this way at least the threat of being caught may discourage someone from cheating. If you are a competitor, stay away from steroids. Win the medal for yourself, not for the drug.

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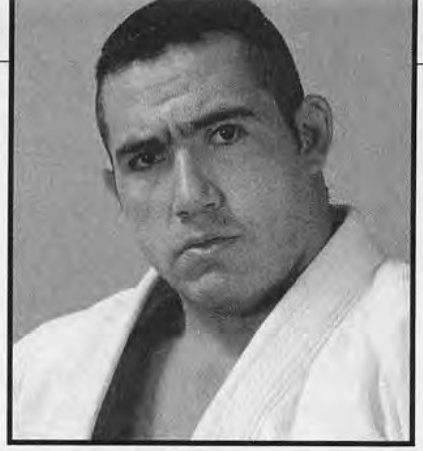


Playing Possum

In America, I have learned a phrase that very much applies to jiu-jitsu techniques and how to use an escape to eventually gain a submission. It is called, "playing possum." A possum, of course, is a nocturnal scavenger which, if caught by predators in an exposed position, will pretend to be dead. When the predator sees the possum motionless they will relax or stop the attack, thinking the possum has expired. With the attack broken off, the possum will use the moment of the predator's inattention to jump up and race away to safety. I don't think possums know jiu-jitsu, but if jiu-jitsu had animal forms like kung-fu, the possum style would certainly be one of the most effective.

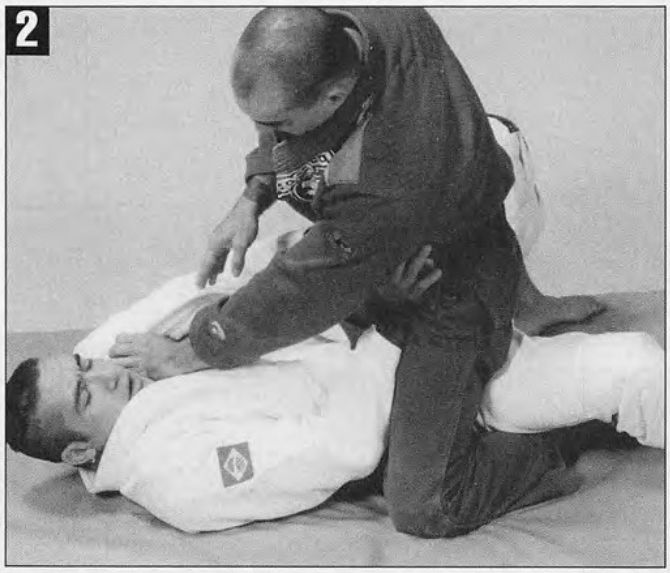
The basic positions of jiu-jitsu are very straightforward and well known: the mount, the guard, the half-guard, and the knee on the stomach (which is really a variation of the half-guard). From each of these positions there are very well-known variations of attacks and defenses that everyone from blue belt to black belt knows. The difference in skill level in jiu-jitsu does not come from the amount of techniques - a blue belt probably knows 80 percent of what a black belt knows. The advantage that a black belt has over a blue belt comes from timing, advanced recognition of the opponent's moves, and the ability to guide your opponent into a submission by masking the true intent of your attacks and defenses.

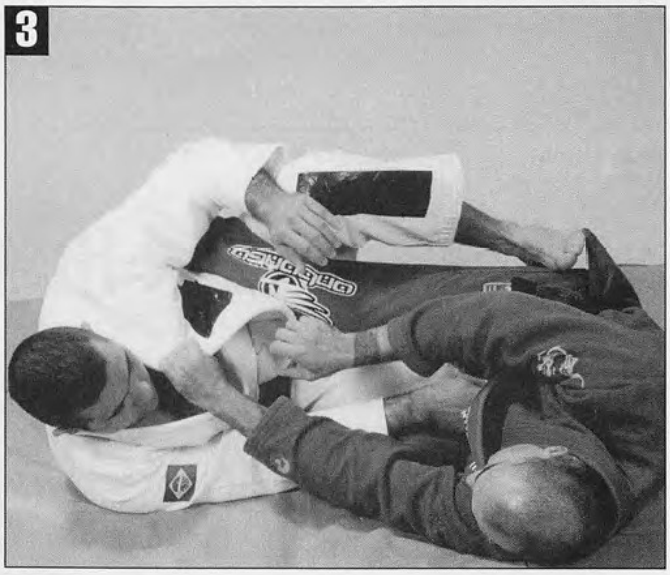
Much like a skilled chess player, a black belt does not look at the position that he is currently in, but rather what that position will get him in 4 or 5 moves. Thus, while a blue belt may be thinking, "I have the mount, I'm going for the choke," the thoughts running through the black belt's mind might me, "I let him have the mount because I want to eventually turn him over and get an ankle lock, and I know that he will go for the choke from this position, allowing me to execute my plan." Masking the true intent of your attacks and defenses is another way of "playing possum."

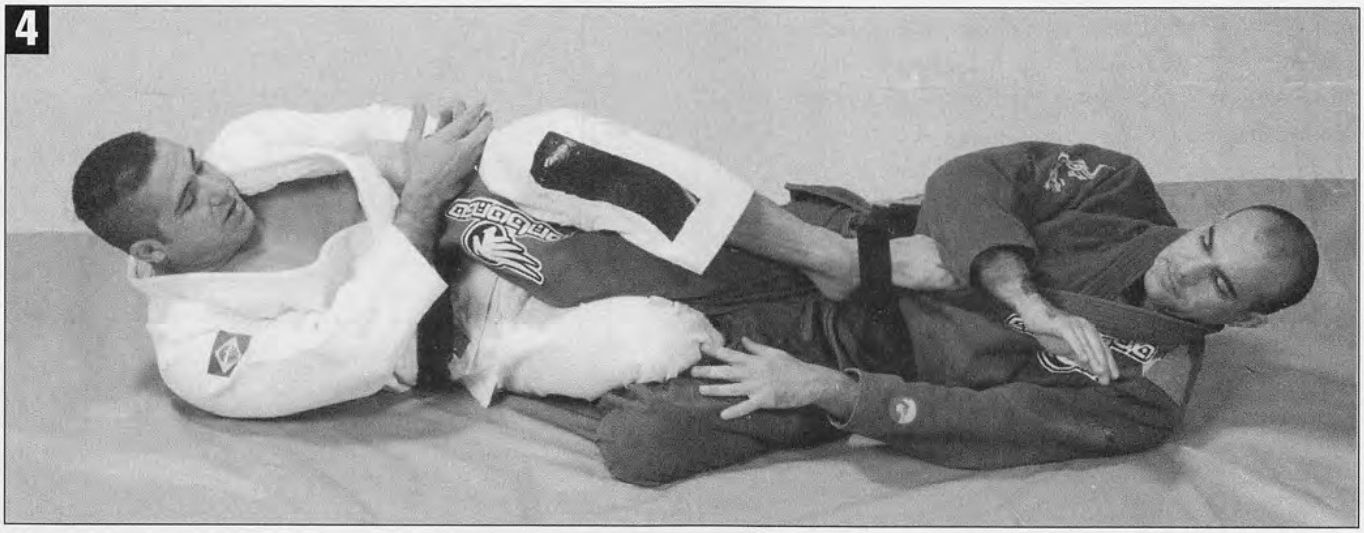
There are many ways to play possum, of course, and it can be done from any position. The basic strategy of playing possum, however, is to let the opponent have a position because it will open up another move or attack that you would like to execute. If you do not have plan, then I would not let your opponent have an obvious advantage. Randomly giving someone offensive openings without a plan in place to take advantage of it is a sure-fire way to get a one-way ticket on the tap-out train to nowhere.

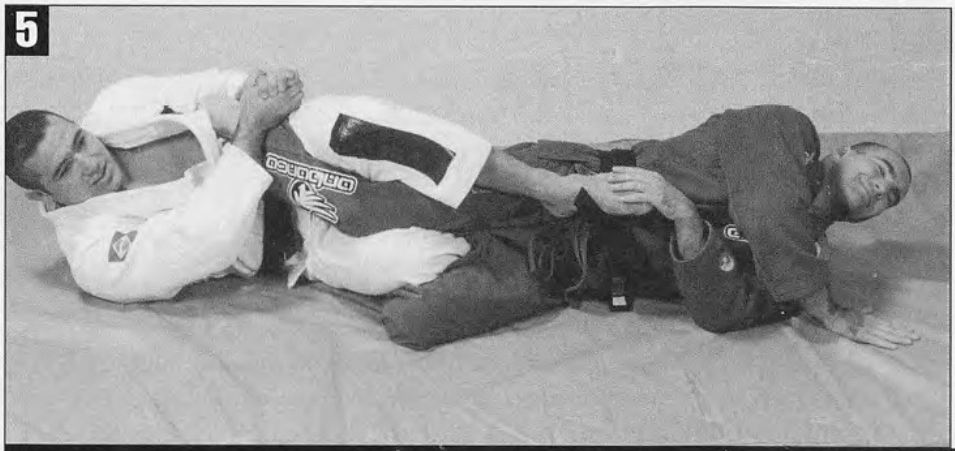
But with that being said, you can experiment with playing possum in class. Think up a plan, and then try to execute that plan against everyone in class. Think, "Today I am only going to go for leg locks from the bottom, and I will let my opponent have the choke to open it up," then try it on everyone. If you tap out, so be it. Sparring from the knees is the perfect time to experiment - and if you don't experiment you will never improve. Keep training hard - and I'll see you on the mat!

Francisco Bueno, an 11-time Brazilian jiu-jitsu champion, the 1996 World Champion, and the current WVC Heavyweight World Vale Tudo champion, is available for classes or seminars by calling 310-801-1000, or email riosports@aol.com









Possum Escape to an Ankle Lock

Francisco Bueno is trapped on the bottom, beneath his mounted opponent (1). Making sure his opponent's outside foot is trapped beneath his leg, he places his hands on his opponent's hips, intentionally playing possum and opening his neck up for a choke attack (2). With his opponent busy trying to choke him, Bueno rolls to this outside, throwing his opponent off (3). Wrapping his opponent's foot (4), Bueno grasps his hands together and applies a painful and powerful ankle lock (5). A close-up shows the proper positioning of the hands on the opponent's foot (6).

Mat Time

BY KID PELIGRO

The Half-Guard Revolution, Part 2

In my last column I introduced the notion that the half-guard is where most of the progress has occured in Brazilian jiu-jitsu in the last few years. Since then, I have been receiving many letters and emails requesting that I expand on the subject. The best way to explain techniques is to show pictures of the techniques, explain the basics of the half-guard and show what makes this position be so effective for sweeps and attacks. It is also crucial to show how to position yourself to both defend against, and execute, these techniques.

Let me start by saying that if you are the one on the bottom, the half-guard is halfway between getting to your opponent's back and sweeping him. Conversely, if you are the one on top, you are halfway from passing or from mounting. For both there is, of course, the option of being put back into the guard. So the focus here is what should one do to position themselves in the proper place to, in order to take advantage of these things. How do I prepare myself to take advantage of all the positions that are available?

"Having your back on the ground is the equivalent of carrying an anchor when you go for a swim - it should be avoided at all times."

The best way to learn, of course, is to practice and repeat all that you see and learn several times with willing and helpful partners. But there are some things that we can be looking for to set up all these moves. First we are going to look at the person on the bottom:

If you are the person on the bottom and have your opponent in the half guard, the first thing you want to avoid is having you back on the ground. Having your back on the ground is the equivalent of carrying an anchor when you go for a swim - it should be avoided at all times. As soon as you find yourself on the bottom, in the half guard, all your efforts should be to turn sideways right away. If you check out any of the top fighters today during competition matches, that is the one constant that you will find.

You will not find Royler Gracie, Saulo Ribeiro, Rodrigo "Comprido" Medeiros or Roberto "Spider" Traven with their backs flat on the ground, not if it can be avoided, and avoid you must. Once you are sideways try to curl yourself up into a little ball as much as you can and slide the arm that is closest to your opponent between their legs. If you can do this, you are halfway to sweeping your opponent. The position is very uncomfortable for the person on the top as any distraction or false movement will send you flying.

Conversely, if you are the fighter on top, try to keep your opponent's back flat on the mat, and by all means do not let them get to the dreaded position between your legs. By placing your arm in front of the opponent's face (between you and him), you can prevent the person from getting close to, or between, your legs.

Sometimes the difference between winning and losing can be measured in inches in baseball or football. In Brazilian jiu-jitsu , the difference between winning and losing can be determined by who gets the correct position first. At a time when things seem to be against you, the right position and knowledge can be the winning edge.

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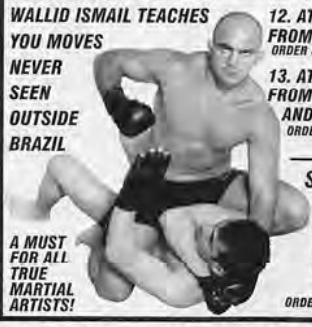

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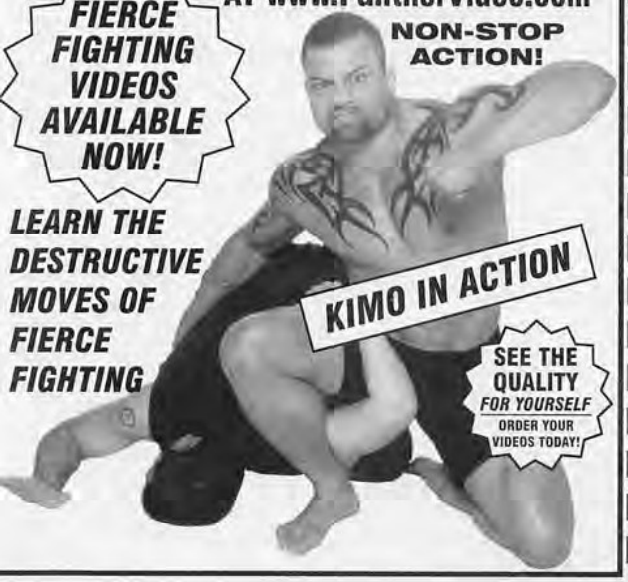

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Drill Bits

BY ERIK PAULSON
GRAPPLING MAGAZINE TECHNICAL ADVISOR

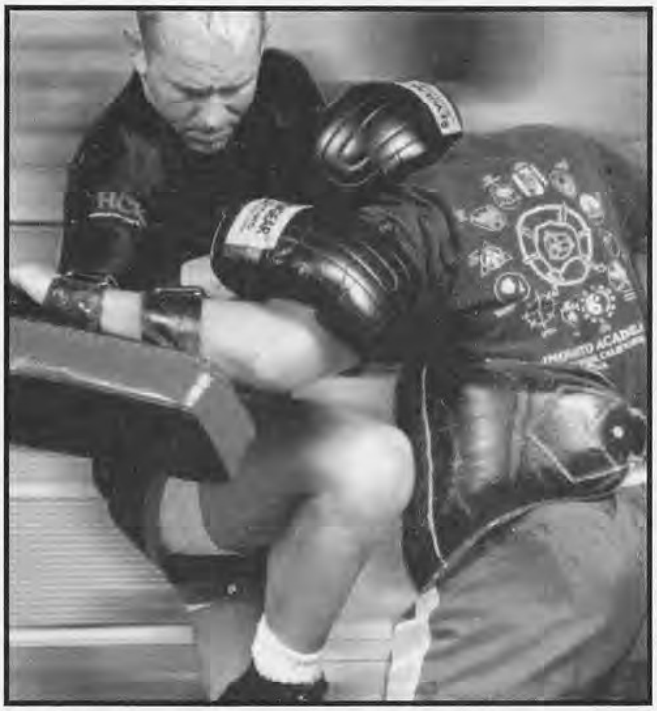
Clinching and Hitting

Just recently I shot a video tape with Larry Hartsel on clinching and hitting and we've combined variables from boxing, muay Thai, Filipino kali, Greco-Roman, and Filipino dumog grappling. You can not just work the muay Thai plumb position without adding all these other elements. And mainly the biggest one would be *pressure.* Without the pressure you're not adding the element of reality fighting because of the danger of being taken down. I've fought in kickboxing matches, boxing matches, shooto, NHB, and in straight grappling matches. Without competition you don't really understand the element of pressure - even though you might have the ability to hit somebody one time, you will get taken down because you were too slow or you over-committed your strike. This is a common mistake caused by lack of experience or from working with inexperienced training partners who do not use aggressive pressure.

There are several fighters who have mastered the art of clinching and striking and who have used it with deadly precision and total functionality to devastate opponents and win numerous championships. With all due respect to those whom I do not mention, I would include Bas Ruttan, Vanderlei Silva, Jose "Pele" Landi-Johns, Sakuraba, and Igor Vovchanchin.

When we train all of our clinching drills, we first start out with pummeling - which is tight arms movements in order to get inside control. We have five types for vale tudo style fighting: 1) Neck control; 2) Head control; 3) Biceps control; 4) Chest to chest; and 5) Wrist control. You have two ways to train each of these. The first way is non-contested - just going back and forth with your training partner. First you go for speed and flow, secondly you go for power, thirdly you combine speed and power with footwork. The second way is contested training - which is what we call fighting for the inside or hand fighting. This is fun; it wears you out aerobically and anerobically; strengthens your ligaments; quickens your reflexes; and heightens your sensitivity to movements and reactions.

By combining the striking from boxing, muay Thai, kali, Greco-Freestyle wrestling and adding the odd loophole striking that you can make up from these weird positions, you're developing an animal that doesn't exist - also known as no-holds-barred clinching and hitting. There are no how-to books or previous ways to learn this because it is consistently evolving



and is such a new sport. Obviously by being in the arena or having to perform you end up finding different ways and methods of making things work. For instance, you can't throw a long deep knee more than twice and not expect it to get caught. Punching has to be quick and short and elbows have to be brought back to form the barrier that prevents the tackle.

There are four lines of defense to defend the tackle: 1) Your hands; 2) Your forearms; 3) Your forehead; 4) Your hips. These must be added to your shadow boxing, clinching, and hand fighting drills to functionalize your striking for no-holds-barred fighting. Remember that your technical training is as important as your hardcore combat drills. But you definitely need to include both aspects - clinching/hand fighting and close-quarter striking - to be a complete fighter. Above all conditioning is key. You can be the most powerful guy in the world, the strongest, the quickest, the best timing and the smartest, but without endurance it all goes out the door. Train hard - train smart!

Erik Paulson, Technical Advisor for Grappling Magazine, *is available for classes, seminars, and intensive training by calling 888-349-2323 or by visiting* **www.erikpaulson.com**

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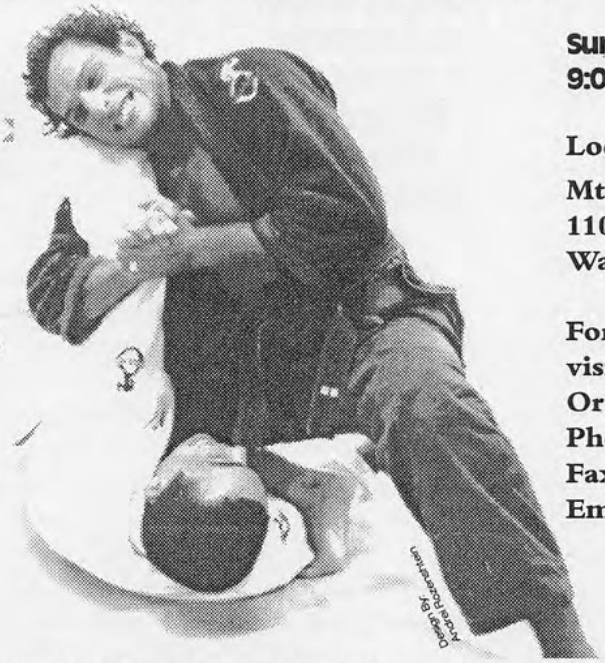

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No-Holds-Barred

BY EDDIE GOLDMAN

Our Show on eYADA.com

It was a steamy August New York day almost two years ago when, as part of my task as a writer, I began my daily regimen of phone calls and e-mails to the many decision-makers, fighters, and media in the combat sports. Sometimes I may seem like a persistent pest, but that is the only way a journalist can get accurate information, and not rely on rumors, gossip, and unconfirmed babble that in the end only discredit and damage those in these sports themselves. So I was a bit taken aback when, while phoning Bob Meyrowitz, the head honcho of SEG at the time, which then produced the Ultimate Fighting Championship, that he preempted my barrage of questions by stating that he wanted to ask me a question first. I naturally said, "OK," curious about what to expect next. "How would you like to host a show on eYada?" he inquired. Bob was also CEO of the new Internet talk network, eYada.com. He wanted me to host a daily show on sports like mixed martial arts. It took me less time that it takes to type ".com" to accept.

" Where else can an average person make a toll-free call or send an e-mail to interact, live and uncensored and unfettered, with the Gracies or a Shamrock or Mark Coleman or any of the hundreds of guests we have had on the show?"

If anyone thought, however, that the rest of the eYada people knew anything about mixed martial arts, they were mistaken. My first meeting with the program director, a longtime veteran of rock 'n' roll radio, pleasantly began when he asked me, "So what are you going to talk about, WWF?" I politely responded, "Uh, no," and explained just what the mixed martial arts was, and how I would also cover real wrestling such as in the Olympics, as well as other combat sports, with particular emphasis on grappling and jiu-jitsu. We also added into the mix coverage of major boxing cards and fighters, as well as kickboxing, and we were finally on our way to an understanding of just what this show would become. It was also his idea to call the show "No Holds Barred," an appropriate name if there ever was one.

For me, a chief purpose of this show was to extend the fight for the legitimacy of mixed martial arts into this new medium of Internet "radio." I have long been a partisan on its behalf, writing countless articles, conducting hundreds of interviews, and traveling hundreds of thousands of miles to cover fights, also going to courtrooms and hearings to defend the sport and its participants, all the while making phone companies, airlines, and hotel chains the world over richer than ever before.

To do this, I chose a format that featured live, daily interviews with the fighters and participants in these sports so they themselves could explain what they do, how they do it, and why they do it. In this case, the best defense is a good offense, and I have been eagerly assisted by numerous people in the combat sports who also saw the need to publicize the truth about them. Many also recognize that all sports need stars, and building interest in the personalities of the athletes is key to its success.

Besides the interviews, this show also is a platform for me not only to share news and reports I have gathered from varied sources, but also to defend and fight for the integrity of these sports. Fixed or worked fights passed off as real, conflicts of interest, and all manner of corruption have all been regularly targets at which I fire daily. This is sports journalism, not public relations fluff. Who perhaps the best of that craft, Howard Cosell, once said about himself also applies to me: "I am a man of causes." This show reflects my

Continued on page 89

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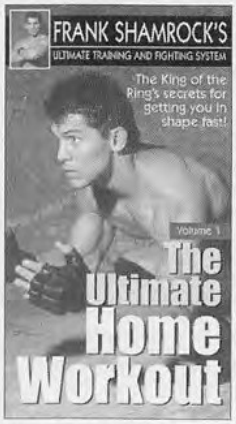
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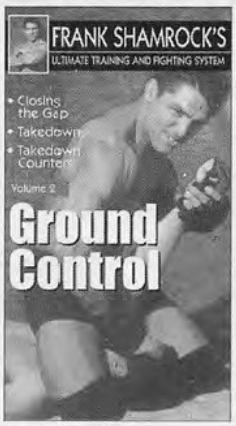

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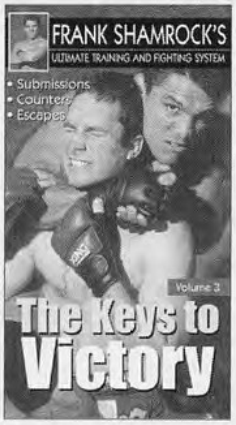

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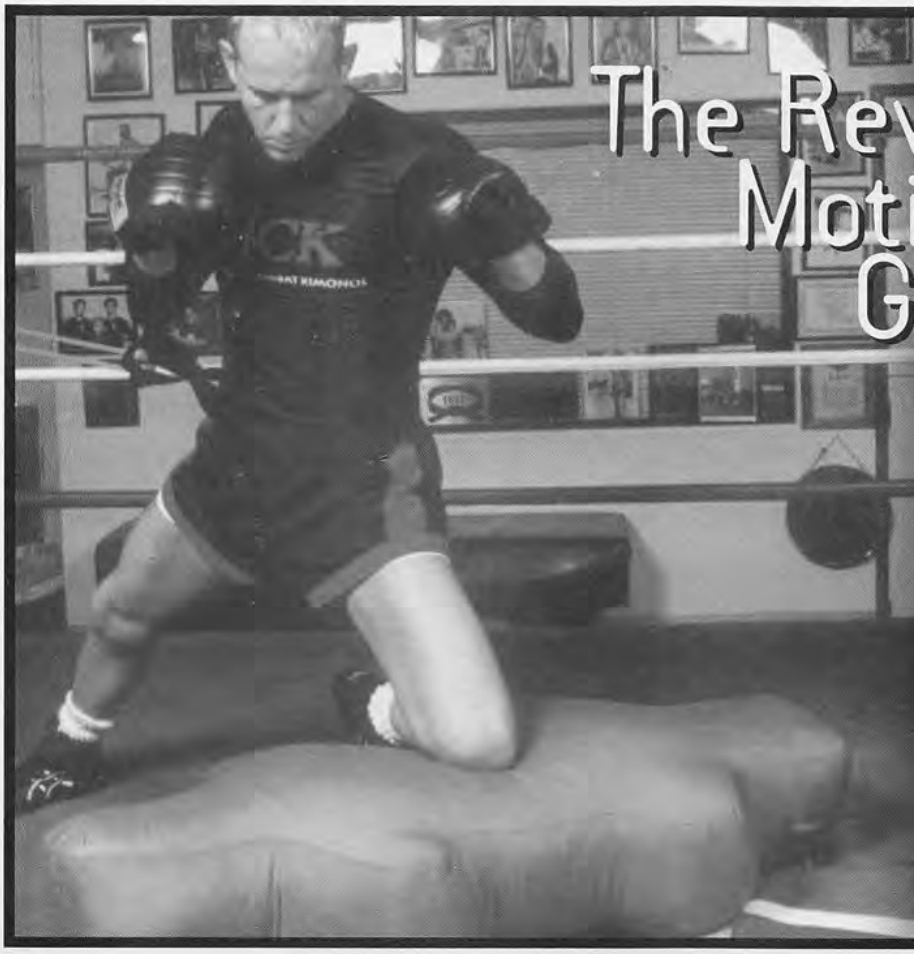

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TAPE 2 Defeating the Guard

Once on the ground, most people will not know how to defend themselves and will be easily defeated by a Jiu-Jitsu fighter. However, a grappler or wise street fighter will attempt to fight with his legs to defend himself. Mario Sperry will teach you how to defeat even the best fighters legs (guard) using techniques that are unstoppable and unknown. You will see why 99% of the guard techniques learned today are not the most effective you can use in a street fight. You will learn how to quickly open the closed guard of any fighter, and pass his legs with never before seen techniques! Learn to defeat the half guard and much more! Also includes, Mario Sperry in Action!

TAPE 3 The Crossbody & Knee-On-Stomach

Prepare to learn a whole new method of Jiu-Jitsu that you never thought existed! We guarantee that that the techniques taught in VALE-TUDO are far more powerful then anything you have ever witnessed. The Zen machine will show you how the Crossbody should be used for the street and why sport style crossbody techniques are dangerous. You will learn to easily finish the fight from this position with devastating strikes and submissions that will amaze you! You will also learn how to properly use the most powerful and highly misunderstood position in Jiu-Jitsu, the knee on stomach! Here Mario will teach you a whole new style of Jiu-Jitsu that will give you a new arsenal of weapons never thought possible! Don't confused VALE-TUDO with other tapes showing sport style moves without the uniform. This tape contains a fighting style never seen before that will enable you to easily defeat all other styles of grappling and handle any opponent in a real fight!

TAPE 4 The VALE-TUDO Mount

Forget everything you know about the mounted position! The Zen Machine will teach you a whole new incredible method as you learn why the mount position taught in sport style Jiu-Jitsu schools will not work as planned in the street! Are you having trouble staying mounted on big opponents? You wont any longer as Mario shows how to put a quick stop to all escape attempts that will render your opponent frustrated and desperate. You will learn how the mounted position was really intended to be used as Mario teaches you special techniques to wear your opponent down making submission holds easy to apply. Mario Sperry's striking techniques from the mount are so incredible that it is worth the price of the entire set of videos alone! Also included, Mario Sperry in action!

TAPE 5 Fighting From The Back

In this ground breaking video, the Zen machine will teach you everything you need to know about getting an opponents back and quickly finishing the fight! You will learn how to get the back from numerous positions and use devastating strikes to set your opponent up for chokes, armbars and leg locks. All back positions are covered including north &south and the turtle position. Also included, Mario Sperry in action!

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TAPE 6 The VALE-TUDO Guard

Think you know how to fight from the guard? Think again! This tape will totally change your understanding of the guard and how it should be used in a street fight! The Zen machine will show you how most guard techniques learned in sport Jiu-Jitsu will not work in a street fight and are extremely dangerous. Then Mario will teach you the proper way to control, strike and defend with your legs in a real fight. This video is a real eye opener and will surely shock many sport practitioners as Mario teaches how to demolish those attempting to use conventional methods of opening your guard and passing your legs! You will also learn when and how submissions from the guard should be used. This tape is definitely the most important work on

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TAPE 7 Advanced Takedowns

Here, Mario and Murilo break the standing fight game down even further. Special punching techniques developed my these two masters allow them to enter into a takedown without getting hit. Mario breaks these techniques down showing what and what not to do if you face a strong striker. Next, you will learn special techniques for taking down strong wrestlers or experienced fighters that refuse to hit the ground. Mario also covers more ways to smash opponents that want to hang onto a octagon type fence. Great material! Next, Mario teaches how to get your opponent's back while standing and teaches multiple advanced methods of punishing and bringing them down!

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TAPE 8 Attacks From The Closed Guard

This super hot tape brings fighting from the guard to a whole new level. Learn to attack safely, and apply advanced armbars and chokes without getting hit, that will catch your opponents off guard. Learn special turnovers that work against striking opponents that lead to devastating spine and neck submissions. This tape is loaded with new material! If you liked his first guard tape,

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TAPE 9 Attacks From The Open & Half Guard

This tapes is serious Vale-tudo. Mario starts with some brand new Vale-Tudo sweeps and then starts to really bang away with really slick new submissions. As Mario teaches in his first series, submissions against striking opponents are difficult unless you know the proper timing. Here, Mario and Murilo teach the skills to catch arm bars and chokes against those really tough opponents that are trying to smash you! Mario then takes you to the half guard and teaches some really hot turnovers and submissions not covered in his first set of tapes. Mario also covers more techniques for opponents that sit in the turtle position like wrestlers, and teaches new ways to turn them over and get back into the game! Finally, learn how to defend and reverse a bad situation like someone getting your back. All new hot material here!

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Bill Lewis Video Review Website
http://members.aol.com/bjj33/billmain.htm

TAPE 10 Attacks From The Top

Retiring from the fight game in 1999, Mario reveals one of his fighting trade secrets, his four positions of control theory! This method he personally refined and uses in all his no-holds barred fights, allows him to totally control any opponent and move from position to position based on what escape his opponent attempts. These techniques, will allow you to bring your Jiu-Jitsu game to a whole new level that you never thought possible and can be used with or without the kimono! Mario then shows some hot new ways to mount your opponent during a no-holds barred fight. You will then learn new devastating neck cranks, chokes and some really hot new escapes from the knee on stomach!

TAPES 11 & 12 Vale Tudo Leglocks!

This two tape set is the definitive word on leg locks! Here Mario and Murilo break down the attack on the legs into never before seen details and variations. These two videos contain only no-holds barred and street fighting leglocks! No fluff stuff here! Leglocks are detailed from every possible position you can think of, top, bottom, standing and every position in between! Learn new leglocks just developed in Brazil like sweeps into leglocks and more! Mario will show you how to break and twist the legs with every possible combination from the foot, ankle, calf, knee and hip! Mario also teaches why some leg attacks may not work on certain opponents and how to tailor each attack based on your opponents weaknesses. Definitely the greatest work on Vale Tudo leglocks ever on video. You wont want to miss these two tapes!

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PAL FORMAT AVAILABLE

Franco Columbu AND Francisco Bueno

A Rock and a Hard Place

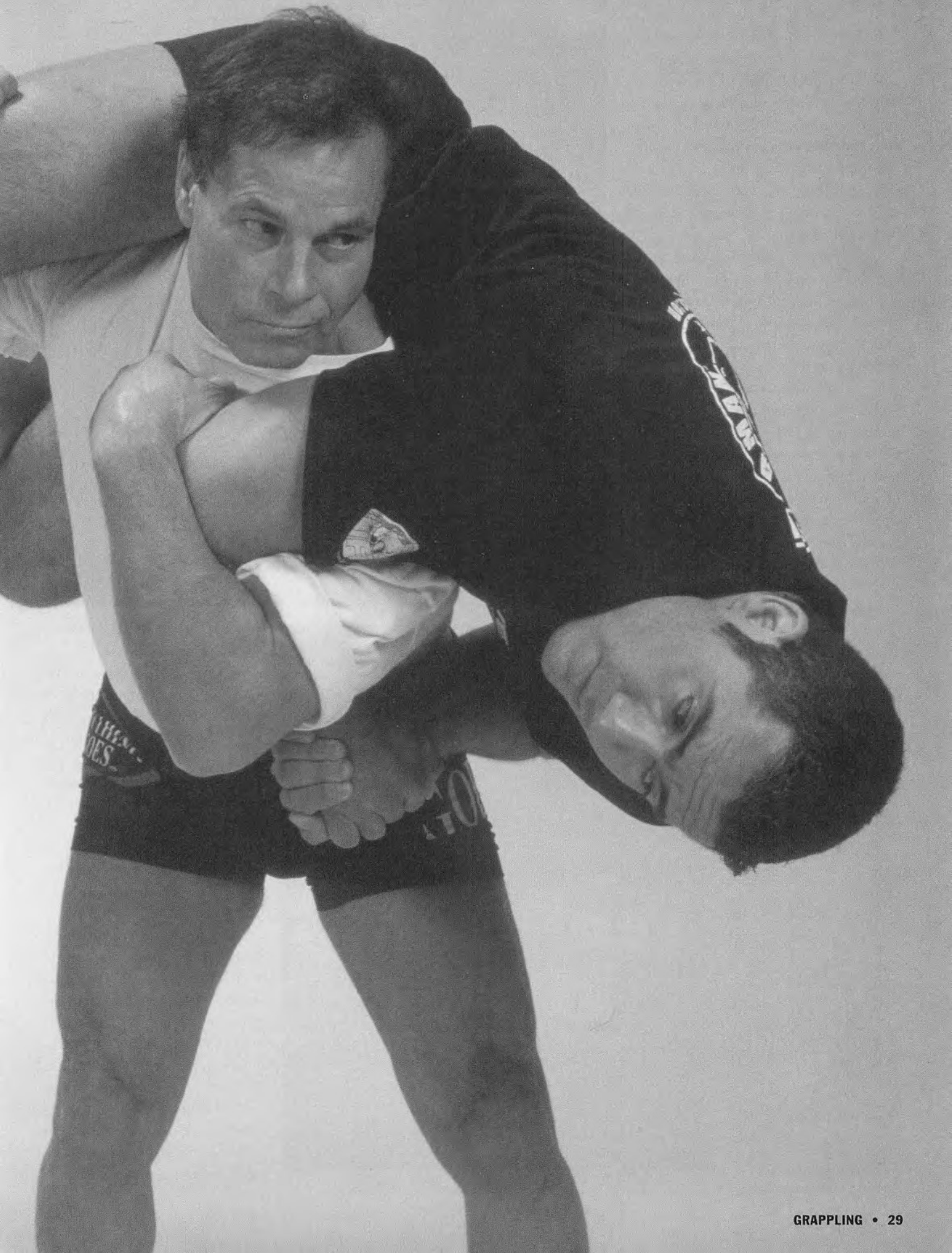
By Todd Hester

From opposite sides of the world, and a generation apart, two world-class athletes from different sports have found common ground in an uncommon alliance.

Before Franco Columbu ever started working out, before the thought ever entered his mind about coming to America, partnering with an unknown Austrian bodybuilder with the unpronounceable name of Schwarzenegger, and appearing in a magazine called *Muscle and Fitness* for a dreamer named Joe Weider (who had the crazy idea of making it the world's number one fitness magazine), Franco was a martial artist - a boxer to be exact - who excelled as the lightweight championship of his native Italy.

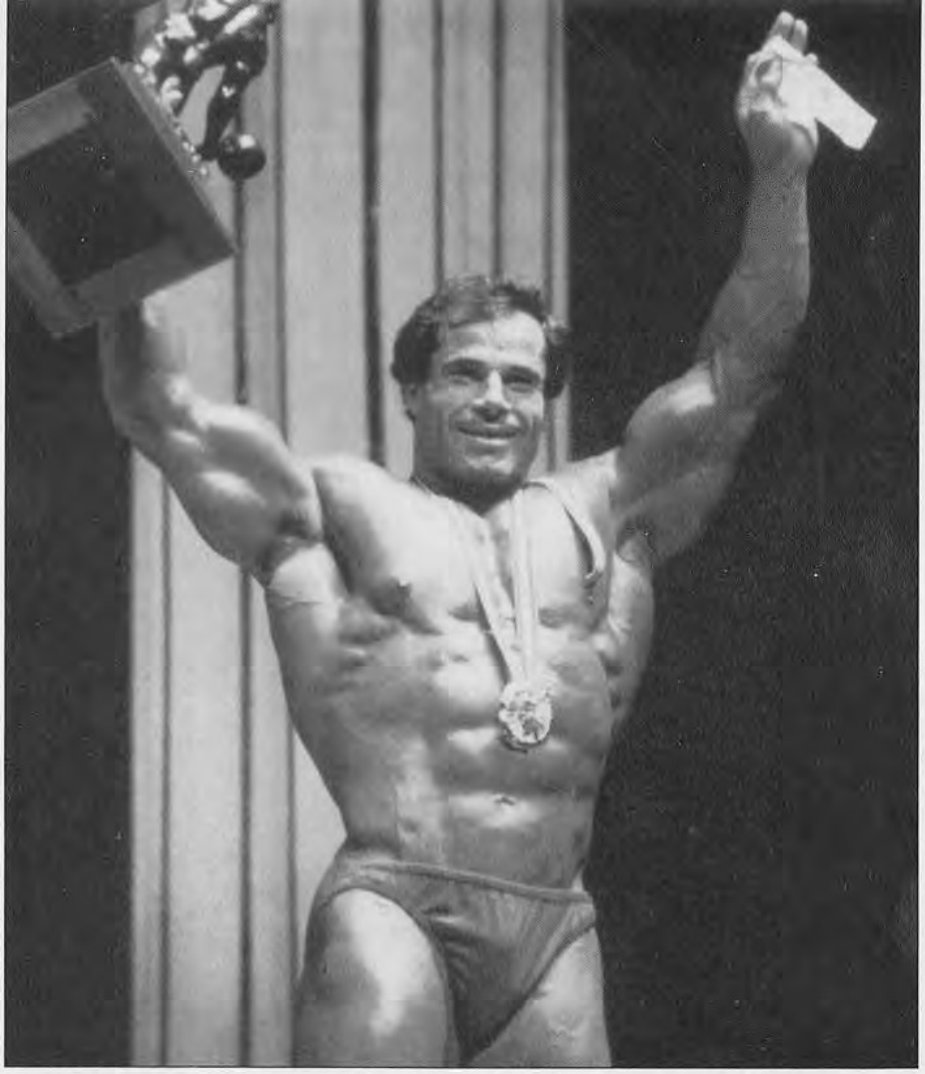
Francisco Bueno, on the other hand, from the age of 4, was a judo player (good enough to win the Brazilian national championship) which in jiu-jitsu-crazed Brazil is highly respected because of its Olympic connection. After taking a break from martial arts, he then trained in muay Thai for nearly four years before finally moving to jiu-jitsu and adding boxing and wrestling to his repertoire of martial arts.

Franco Columbu, of course, parlayed his natural athleticism and his relentless drive to excellence by first becoming Italian, German, European, and world powerlifting champion. He



then moved to bodybuilding where he won the titles of Mr. Italy, Mr. Europe, Mr. International, Mr. Universe, and one of the crowns of the entire sporting world - Mr. Olympia. Along the way he set world powerlifting records in the bench press, squat, and deadlift, and weightlifting records in the Olympic press, the snatch, and the clean and jerk. He is generally regarded as one of the most outstanding and versatile strength athletes of all time.

For Francisco Bueno the path to the top was different but no less impressive. Finding, in jiu-jitsu, an activity that made full use of his natural quickness, reflexes, and strength, he became an 11-time Brazilian jiu-jitsu champion, topping it off by becoming world champion in 1996. Wanting new worlds to conquer, he then embarked on a no-holds-barred fighting career which included wins in several prestigious no-holds-barred events including Japan's Pride. He also broadened his combat experience by going to the first Abu Dhabi Submission Wrestling World Championships in the United Arab Emirates in 1998, and making it to the final round (beating the Russian heavyweight Olympic champion in the process) before being forced to withdraw due to injury.

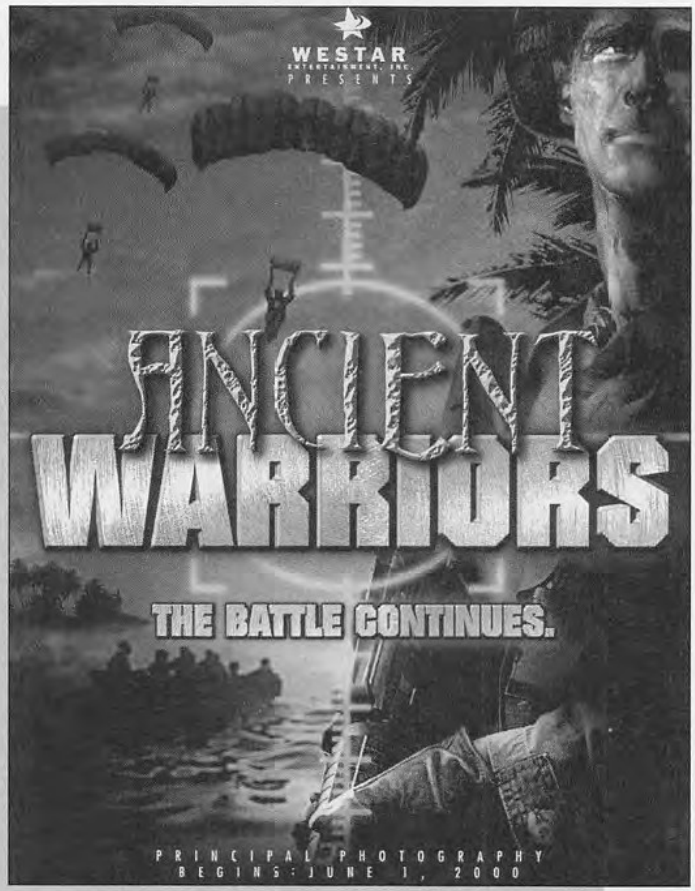


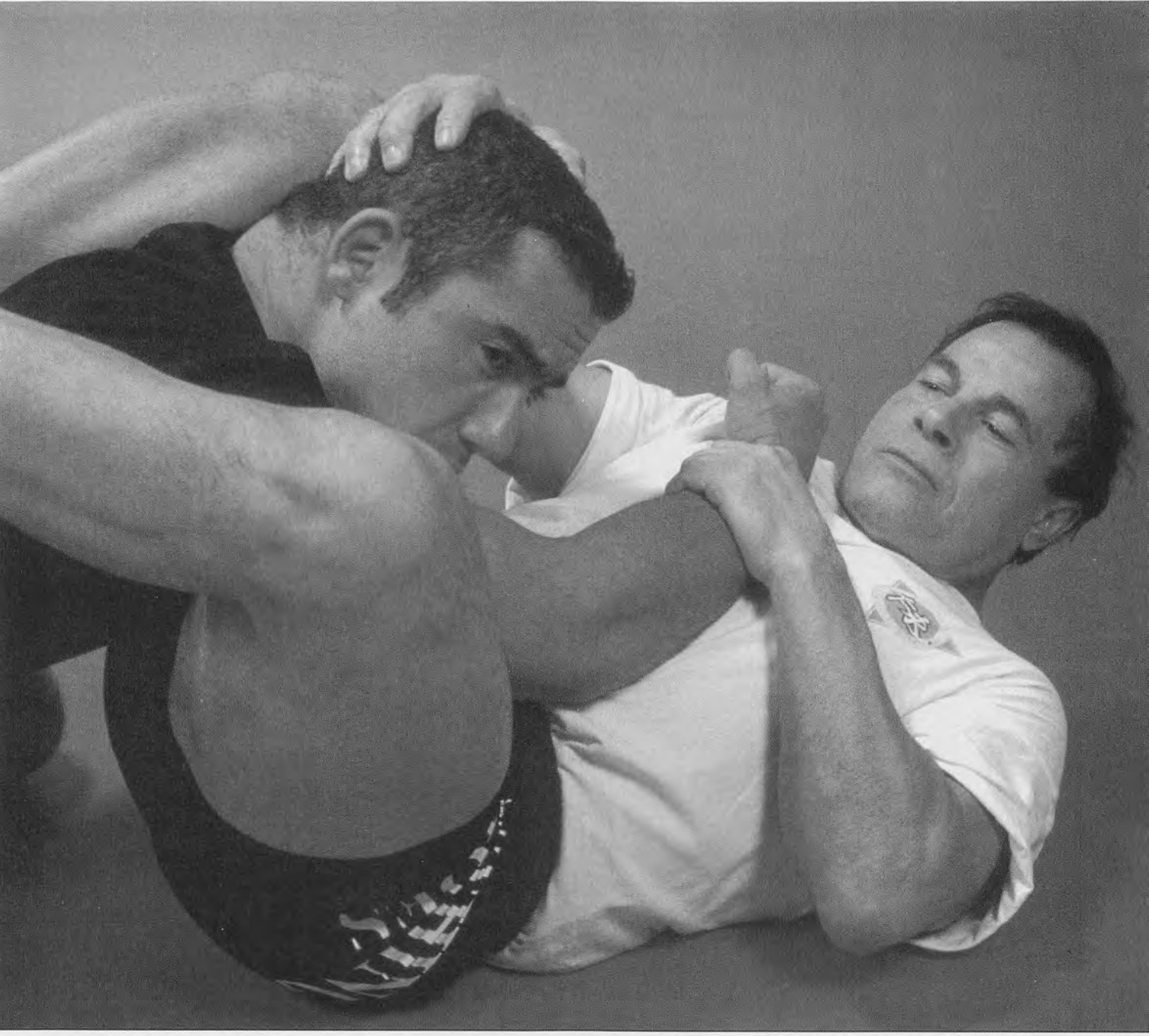
When Columbu's bodybuilding career wound down, he followed an obvious path, using his competition knowledge of anatomy, nutrition, and exercise to become a doctor of chiropractic, and become a health, fitness, and exercise consultant. He authored numerous books on weight training, bodybuilding, powerlifting, women's fitness, and nutrition.

Bueno, known as no-holds-barred "fittest and finest athlete" is a self-proclaimed "training demon" who spends hours in the gym training not only traditional lifting exercises, but also following plyometric routines designed to increase both tendon and ligament strength for speed and quickness, to help the striking and kicking aspects of his no-holds-barred fighting game.

Movie Magic

Franco Columbu's parent company, Eclipse Entertainment Group, is traded publicly on the Nasdaq OTC BB under the symbol of ECLE. The distribution arm of Eclipse is Westar Entertainment, Franco Columbu CEO, and Art Birzneck President and COO. Westar distributes their own movies and also acquires outside properties for distribution. Their current film, *Ancient Warriors*, is directed by Walter Von Huene and stars Franco Columbu, Daniel Baldwin, Richard Lynch, and Michelle Hunziger. For more information visit *www.ecle.com*





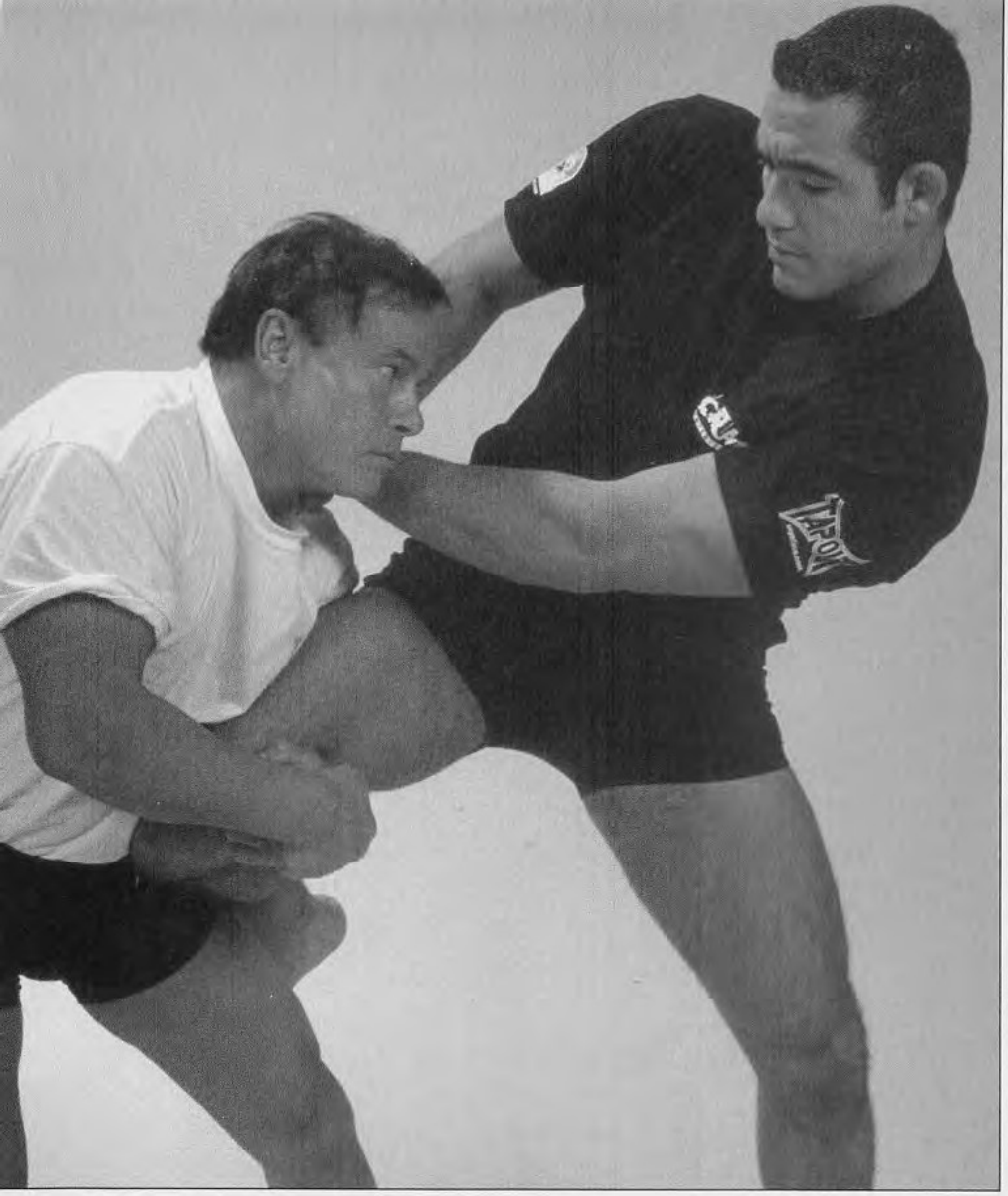
"Every time I showed Franco a move he would say, 'You know, you can do a special exercise to help develop the muscles that perform that technique.' "

Coming from two different cultures to settle in a third, the two shared common goals of hard work, focus, and a love of systematic, scientific training. But it wasn't until they were introduced by Frederico Lapenda, the CEO of the Rio Group, and both a Bueno fan and a Columbu admirer, that they both realized how much they had in common - and how much they had to learn from each other.

The First Meeting

"Like every other sports fan in the world I always admired Franco Columbu," says Lapenda. "I also happen to think that Francisco Bueno is the premier combat athlete in the world today. So when I met Art Birzneck, and found out that he was producing a movie with Franco's Westar Entertainment Company, and that he was looking for a martial arts expert to consult with him on some of the combat scenes in his upcoming action-adventure movie, *Ancient Warrior's*, I immediately thought of Francisco." The rest, as they say, is history.

When the two met, Bueno was immediately impressed. "Of course I knew all about Franco from all his bodybuilding titles," he said. "What athlete doesn't know about Franco Columbu? What I didn't know was that he was involved in the production of so many movies, so of course I agreed to work with him. More than anything else, I didn't spend so much time on Brazilian jiu-jitsu techniques, but rather on how to carry yourself like a streetfighter, and how to do basic stand-up attacks and



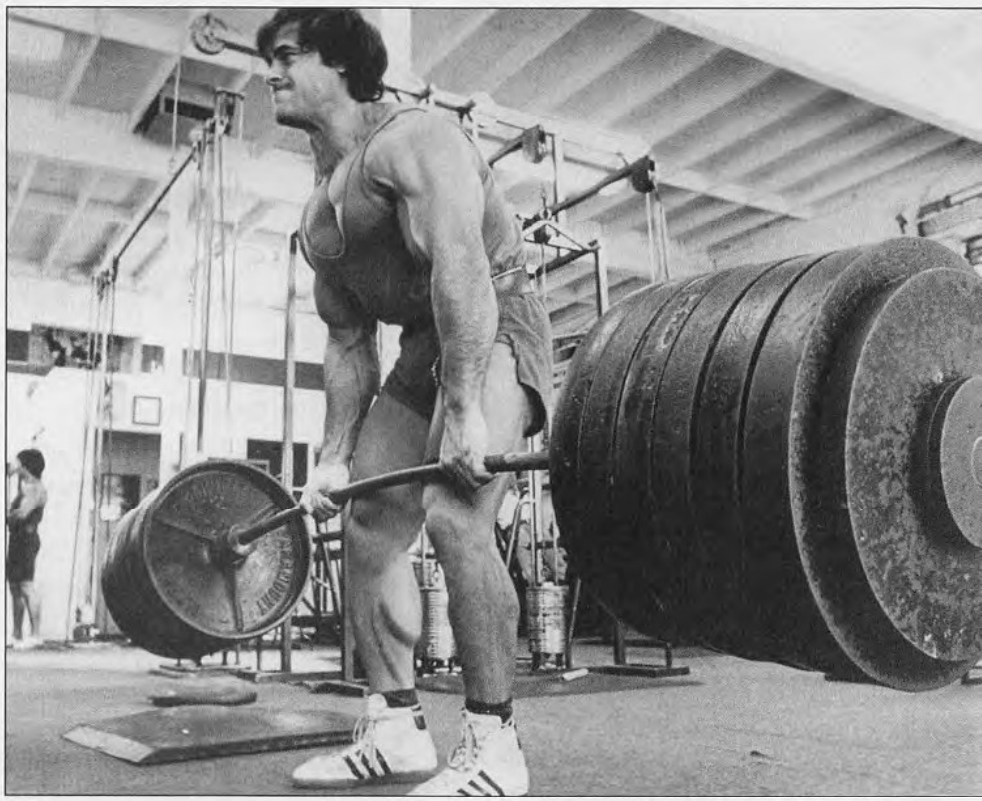
escapes from grabs and clinches - how to move against the thumb or against the elbow joint in order to create leverage. He catches on quickly, though," Bueno adds. "I guess he gets it from his years in boxing and from his knowledge of chiropractic bone manipulation."

For his part, Franco was also taken by the young Brazilian. "He is very strong," Columbu says. "Within a few minutes of meeting him I gave him a strength balance test, just to see if what everyone had been saying about him was true. It is a test that I administer to my patients that tests not only strength, but also the balance of the opposing muscles. He was a little out of balance between the biceps and triceps - but not much," Columbo recalls. "I remember that I had a tough time pulling his arm down from a curled position - and that's saying something coming from me, because I spent over a decade working-out with Arnold!"

Training for Combat

Once the two started working out for *Ancient Warriors*, Bueno quickly realized that their strengths complimented each other. "Every time I showed Franco a move he would say, 'You know, you can do a special exercise to help develop the muscles that perform that technique.' It was almost like he knew which muscles I was going to use before I used them! And he didn't just focus on heavy lifting, but rather mentioned many isometric and two-man training drills done without weights which will build both muscles and the internal joint, ligament, and tendon strength."

"That's correct," says Columbo. "Training the inside of the muscles in grappling is much more important than training the outside of the muscles. Because first of all, you prevent injuries because when you're wrestling and doing submission you're really working the tendons, joints, and ligaments more than the actual muscles. In jiu-jitsu, the way Francisco explains it, the prime focus is on leverage and position. If you have muscles it's good - but only if you use them in the natural execution of the techniques and don't try to power through the positions.



Muscles have to be a natural addition to the leverage of jiu-jitsu or any grappling sport such as wrestling or judo."

"I could really see what he was talking about," Bueno adds. "I've always been strong, but his muscle balance test was something I'd never seen before. I have trained weight lifting and I have bench-pressed as much as 600 lbs. before when training in the gym. I thought it was because of my power, but Franco explained that my ability to lift that much weight was more a factor of my balance and my muscle coordination that I had gained from jiu-jitsu over the years. I am very excited about training more with him in the future. I really think it will help me improve as a fighter."

Columbu seems equally pleased about meeting Bueno. "I learned a lot of things already from Francisco," he says, "that I think will help to make the fight scenes in *Ancient Warriors* and other movies very realistic. I'm really a stickler for detail and for realism. I won't do a fight scene in a movie unless it is something that I could use in real life. People can sense if something is real or fake when they watch a movie - I know I can - so I'm very conscious about what I do. I've had many people offer to help train me in fighting - and I honestly could have chosen anyone in the world to teach me martial arts. But I knew that Francisco Bueno was the one when I met him - it was obvious to me that he was the real deal. He's just that good. For me, it was especially important to get everything right in this film because I'm very excited about it. I have wonderful costars in Daniel Baldwin and European supermodel Michelle Hunziger, there's a great plot, and a lot of action. For me it is the perfect movie." He laughs, "I even think Arnold will like it."

Dr. Franco Columbu is available for fitness, strength, nutritional consultation and chiropractic treatment by calling 310-477-8604. Francisco Bueno is available for private lessons, group classes, or seminars in Brazilian jiu-jitsu, submission wrestling, or no-holds-barred fighting by calling 310-801-1000 or emailing riosports@aol.com

Franco Columbu's Basic Strength and Flexibility Program for Grapplers

Time:
Avoid training too quickly after a meal, because this takes blood away from the stomach where it is needed for digestion.

Frequency:
Minimum of three and maximum of five days per week. Do all levels each training session.

Level 1: Warm-up and Conditioning Exercises
Hamstring stretches: 10 reps each leg; Standing side bends: 10 bends each side; Bent leg sit-ups: 3 sets of 15 reps; Bent leg raises: 3 set of 15 reps; Lying side leg raises: 3 sets of 20 reps each leg.

Level 2: Beginning Resistance Exercises
Push-ups: 3 set of 10 reps, strict and slow; Lunges: 3 sets of 10 reps each leg; Forward bends: 3 sets of 20 reps; Between door presses: 3 sets of 10 reps; Running in place: knees high like wind sprints; do as many intervals as possible with a short rest in-between.

Level 3: Weight Training Exercises
Seated Dumbbell Curls: 3 set of 10 reps each arm; One-arm rowing: 3 sets of 10 reps each arm; Triceps extensions: 3 sets of 10 reps with each arm; Squats: 3 sets of 10 reps; Lateral Raises: 3 sets of 10 reps; Bent-over lateral raises: 3 sets of 10 reps.

Nutrition Tips

Proper diet consists of a combination of a little special knowledge and a lot of common sense. Here's an example:

Special knowledge - "The body requires a minimum of 60-80 grams of carbohydrate day, and about 1 gam of protein for every 2.2 pounds of body weight."

Common sense - "If you feel you are too fat and you want to lose weight, you should eat less and exercise more. The best body-fat measuring machine in the world is the hallway mirror."

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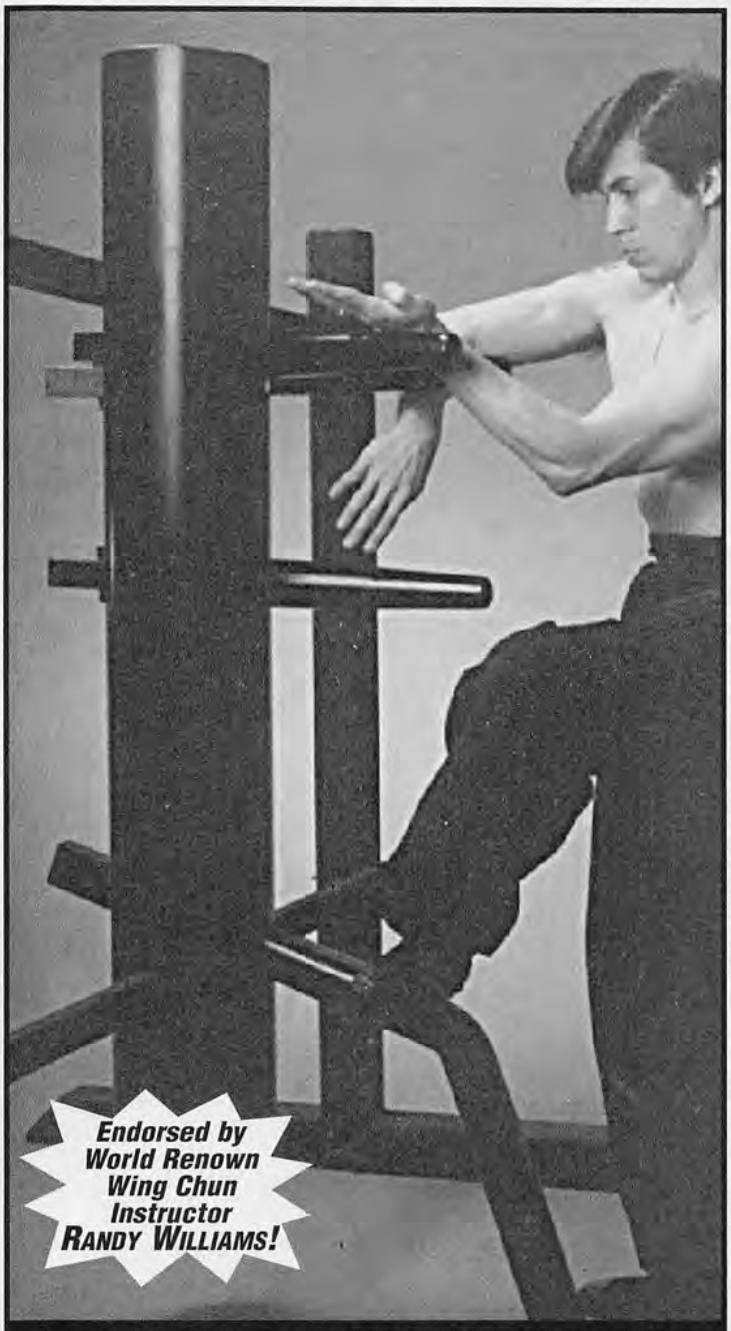

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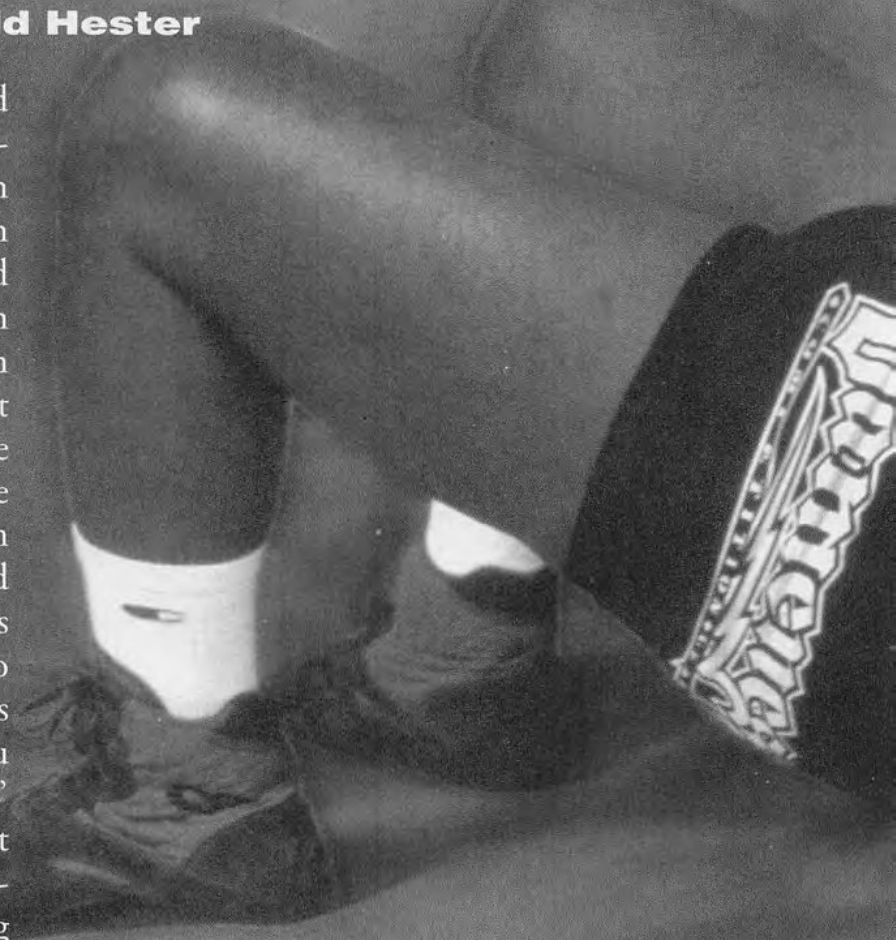
Heath H

From Amarillo to Amsterdam - The Odyssey of a

Story and photos by Todd Hester

Heath Herring has packed more down-home, honest-to-goodness, country wisdom into his twenty-one short years on Planet Earth than Andy Griffith, Jed Clampett, and the Duke boys did in their years on prime-time television combined. An apparent overnight sensation who emerged from nowhere to beat Tom Erikson and Enson Inoue in recent bouts in Pride, Herring is in reality a seasoned no-holds-barred fighter with 40-plus matches who has paid his dues, fighting on dirt rodeo floors for travel money, and in bars with ceilings so low that, "if you jumped too high you'd hit your head."

The youngest of all the current Pride gladiators, and the star of Amsterdam's Golden Glory team, Herring is a big-time fighter with small-town roots who has not let sudden success go to his head - far from it. He prefers to surround himself with people who will tell what he did *wrong* in a fight, will work him rather than praise him, and who don't mind giving him a swift kick in the pants when he slacks off - which isn't very often.



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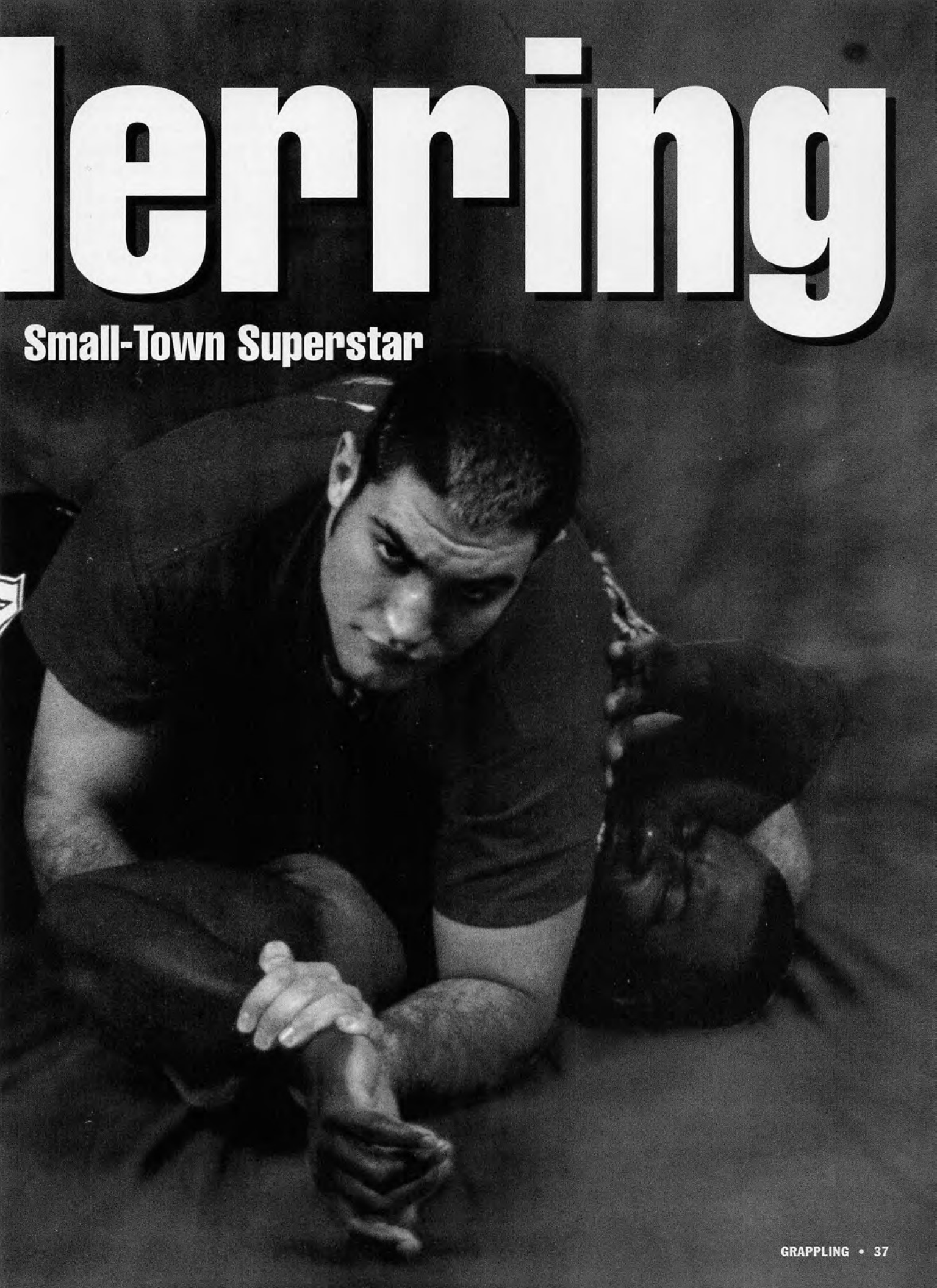
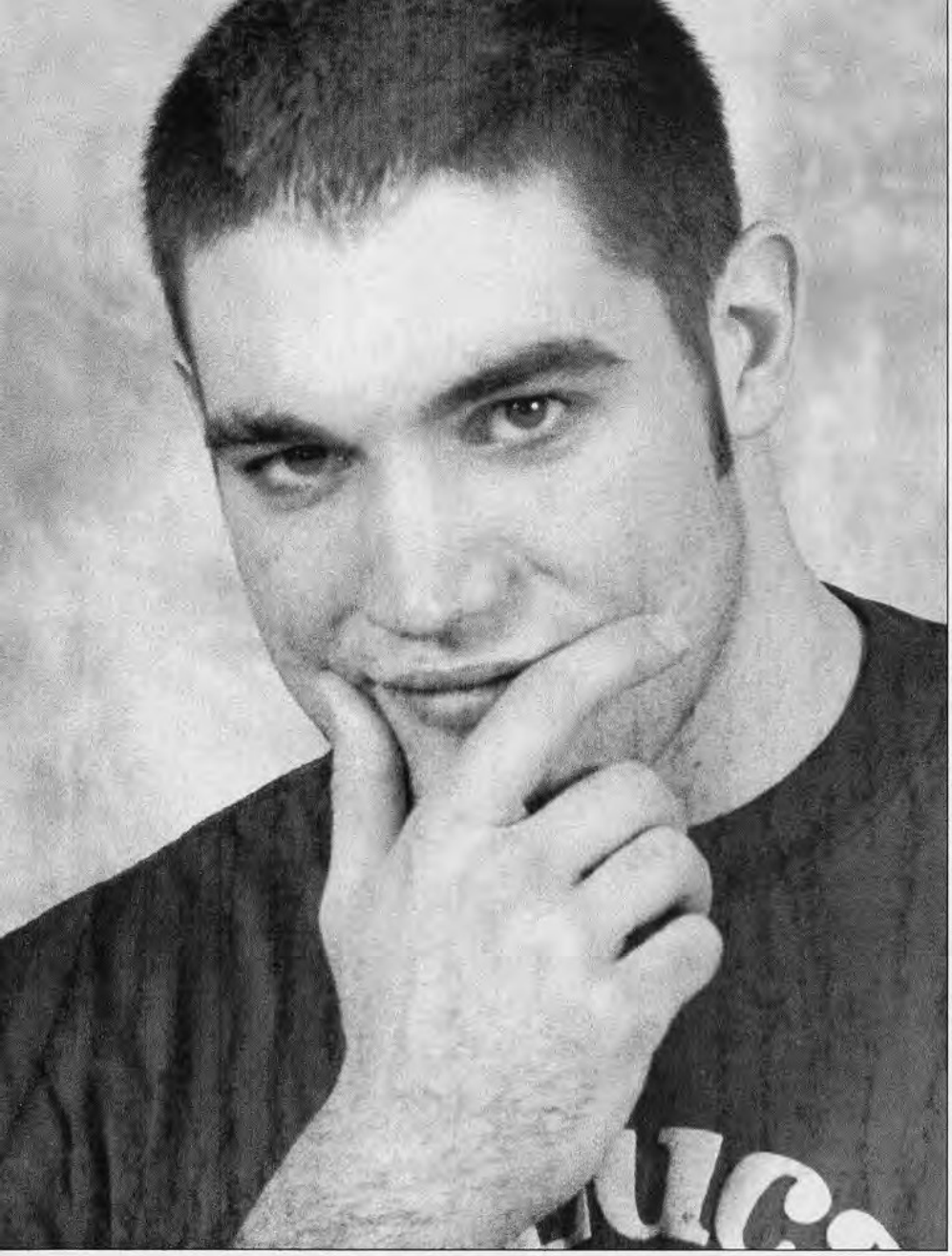
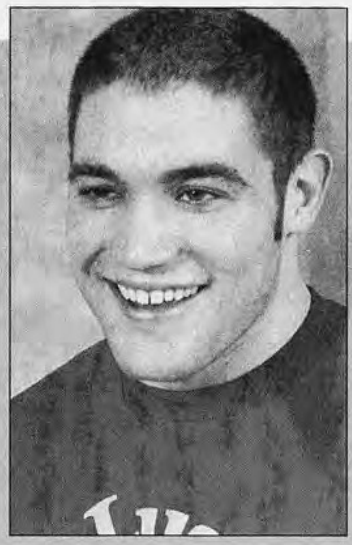
Small-Town Superstar





Heath Herring Pocket Bio



Twenty-one years old, he is originally from Amarillo, Texas where he played football and wrestled in his senior year. While on a football scholarship to West Texas A&M, he saw the USWF and decided to try it out, making it to the finals in his first event. He then fought 20 or 30 shows before going to the WVC, where he fought in an 8-man tournament, losing to Cacareco in the finals in Aruba. He then fought in the Superbrawl Heavyweight Tournament and lost by decision to Bobby Hoffman in the semifinals. He then won the next WVC in Aruba, then got a football and wrestling scholarship to a college in Pennsylvania, only to leave before the semester started when he was offered a spot on the Golden Glory Team in Holland, training with Coors Hemmers. In his first fight with the team he lost in the Ultimate in Russia due to a cut forehead. He then got a contract with Pride, though the Golden Glory, and racked up wins against Willie Peters, Tom Erikson, and Enson Inoue.

With his feet firmly planted in his solid Texas belief system of hard work, loyalty, and self-reliance, Herring seems like he'll be counted among the fighting elite for years to come. "You're always going to make mistakes," Herring says, "and you've always got to look at your mistakes and face up to them. Because when you stop looking at your mistakes and only look at what you did good, then your weaknesses are exposed. If you're looking for affirmation from someone else all the time, it means that you really have no self-belief inside yourself. And if you don't believe in yourself then no amount of empty praise will change that."

Q: How did you get introduced to no-holds-barred fighting?

A: It all started back in the USWF back in 1996 in Amarillo, Texas. I had just graduated from high school where I had wrestled. Steve Nelson was running some shootfighting shows in Amarillo and one of my really good friends from high school and I decided that we were going to start training together and enter it. So we both got into a show and I ended up getting into the finals against Paul Jones. My buddy made it to the semi-finals against Jones and then I got into the finals and lost to Jones. Going into the thing I thought that if I only won one fight in the tournament that I'd be happy. My friend and I were both wrestlers in high school but we'd never

"I surprised myself by making Jones work hard - he had to use one rope escape when I caught him in a key lock. He did finally make me tap with a choke, and it was the only time I've tapped, and it was the worst feeling in my life."

Heath Herring battling Michael Tielroy in Aruba.

had any formal martial arts training of any kind. But we'd gone to a couple of shootfighting classes that Steve Nelson gave and he showed us few very basic things - a choke, the Achilles leg lock, the arm bar, the key lock - just enough to confuse us.

I remember my first fight that night was against the Canadian national sombo champ. I was just out of high school and weight around 240, and he weighed something like 325 and was a one-time world bench press champion also who pressed something like 600 pounds. So he was huge. And the funny thing was that my Dad walked up to the ring with me, and when he saw the guy his eyes got real big and he tapped me on the shoulder, shook his head, and said, "Well, son, good luck."

And then, of course, after going into the tournament and making it that far I was happy with what I did. I surprised myself by making Jones work hard - he had to use one rope escape when I caught him in a key lock. He did finally make me tap with a choke, and it was the only time I've tapped, and it was the worst feeling in my life. But on the other hand, everyone was happy with the fight and I was happy that I had made it that far, so it gave me a lot of interest in continuing the sport and made me think that maybe this was something that I could be good at. So it just went one from there.

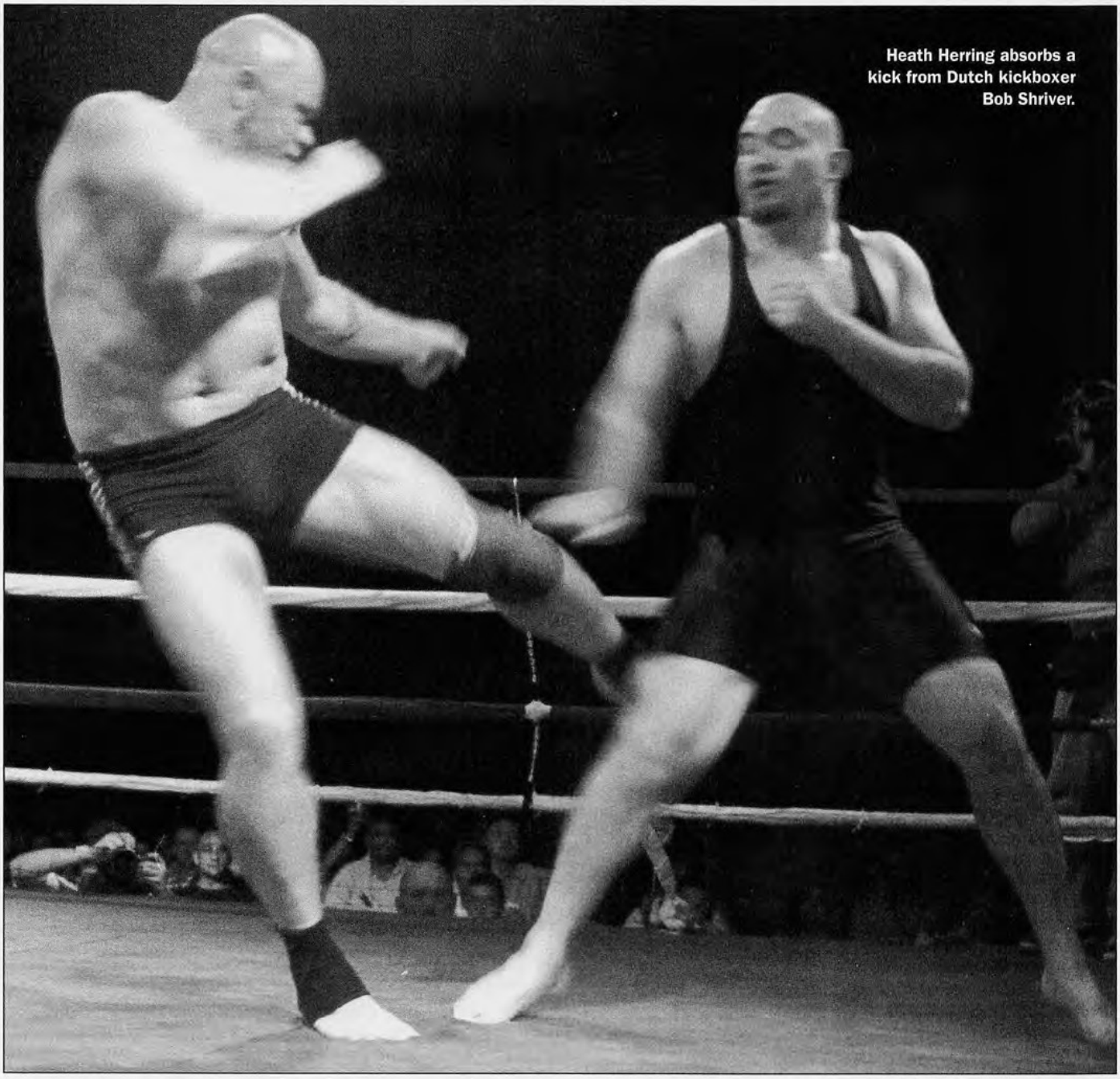
Q: Were you an exceptional high school wrestler?

A: No, far from it. I didn't wrestle until my senior year and I didn't really know anything. I played football - that was my main sport - I played the defensive line and I did get a scholarship to a local college in Amarillo, West Texas A&M. I was there for a while until I started to concentrate on my fighting career.

Q: So what happened after the first USWF?

A: After the first USWF, which was a big hit in Amarillo and sold out, the next show also sold out. And that was the first time I'd ever been paid to fight. Which was totally amazing to me that I'd get paid. It wasn't that much money, I guess, only $500 bucks, but it was a lot of money to me. And it wasn't a tournament either, just a single fight. So I was really happy about that. I won that one, and then football was going on and the football coach didn't want me to do it anymore. So I took another fight, though, but got paid a little less because they guy I fought wasn't as good.

Then I hooked up with a guy named Craig Kimberland, who is a really good submission instructor, and started training with him. That's really where all my submission skills come from. Craig had learned submission from a guy who



Heath Herring absorbs a kick from Dutch kickboxer Bob Shriver.

had done a lot of self-defense stuff in the Army. So he came from a military self-defense, commando background. It's a lot like judo or jiu-jitsu. It's not real rigid and it's very adaptable. It's usable and it works. I really like Craig's style and a lot of what I do is still reflection of him.

What also really helped me in his training is that I never got used to training with a gi. I never got used to just wrestling without trying to strike. I was never into anything long enough to get really bad habits that might be good for sports but are bad for no-holds-barred.

Q: So what is your strategy in a fight? Punch-out your opponents or submit them?

A: I had absolutely no stand-up training at all until recently. I was usually bigger than all my opponents and I was usually stronger. So it was just bulldoze in there and see what happens. Usually I'd try to finish with a key lock or a choke - just whatever came up. Usually my fights would end up with a ground-and-pound situation. Before my last fights with Erikson and the Enson Inoue I was fighting at 280. I felt good at 280 but now I feel much, much better at 230 - my conditioning is much better for one thing.

Q: So how long did you stay with the USWF?

A: I fought in the USWF off-and-on for a couple of years or so. During this same time I was also fighting in New Mexico shows that my father was promoting. He had hooked up with a guy from New Mexico, Eddie Deluca, and they put on shows there for a while. It was pretty okay working for my dad. I mean he didn't really feel obligated to pay me, but I got room and board so we had a good time out there. But at least we were fighting indoors in a real arena, which was much better than the USWF. We fought on a dirt rodeo floor in some of those early shows - you know, just brush the cow crap out of the way and start swinging. So I've came up through some tough shows and gone through some tough times.

Sometimes people look at how young I am and think that I really got lucky at an early age to hit it so big in Pride. But my biggest asset, actually, is that I have paid my dues. I have fought for no money plenty of times in the worst places you can imagine. I've had a ton of fights - probably 40 or 50 - and I've gone against some bad men and never complained about it. I've fought in bars in Durango, Colorado, where if I jumped very high in the ring I would hit my head on the ceiling. You know, you kind of pay your dues so when you do get to a good show like Pride, you really want to do all you can to stay there - because you know what else is out there and it is nothing in comparison. I was a B-circuit fighter for around four years.

"But my biggest asset, actually, is that I have paid my dues. I have fought for no money plenty of times in the worst places you can imagine. I've had a ton of fights - probably 40 or 50 - and I've gone against some bad men and never complained about it."

Q: Were any of those shows more memorable than others?

A: During that time I fought in Superbrawl, for T.J. Thompson, which is upper B-level. I really like T.J. so I have to give him a nod. I mean, it is in Hawaii. So even if it's a bad show you're still in paradise. It was the same way when I fought in the WVC in Aruba for Frederico Lapenda before I did Superbrawl. I got treated really good by the WVC. I got airfare, I got to eat whatever I wanted, I had a really nice hotel for a week, so that is another upper B-level show. The only thing that keeps it from

Heath Herring Training Routine

On Monday, Wednesday, and Friday it's usually Thai boxing from about 10 AM to about 12 PM. It consists of jumping rope, sparring, techniques, and bag training. Then in the evenings, depending on if we have somebody coming to train with us, we can either do some grappling or some more Thai training.

Tuesday and Thursdays we go and train with Remco Pardo and some guys with Germany in grappling and submission in the morning. Mainly ground training and techniques - sometimes we do some sparring. Then in the afternoons we do some lifting.

Then Saturday is a free day - sometimes we train depending on what Coors thinks. But it is usually free. Sundays are always off. Sometime I don't get out of bed at all but just sleep all day to recover from the training. Especially if it's a hard week.

So I basically train about four hours a day.

Cardiovascular Training

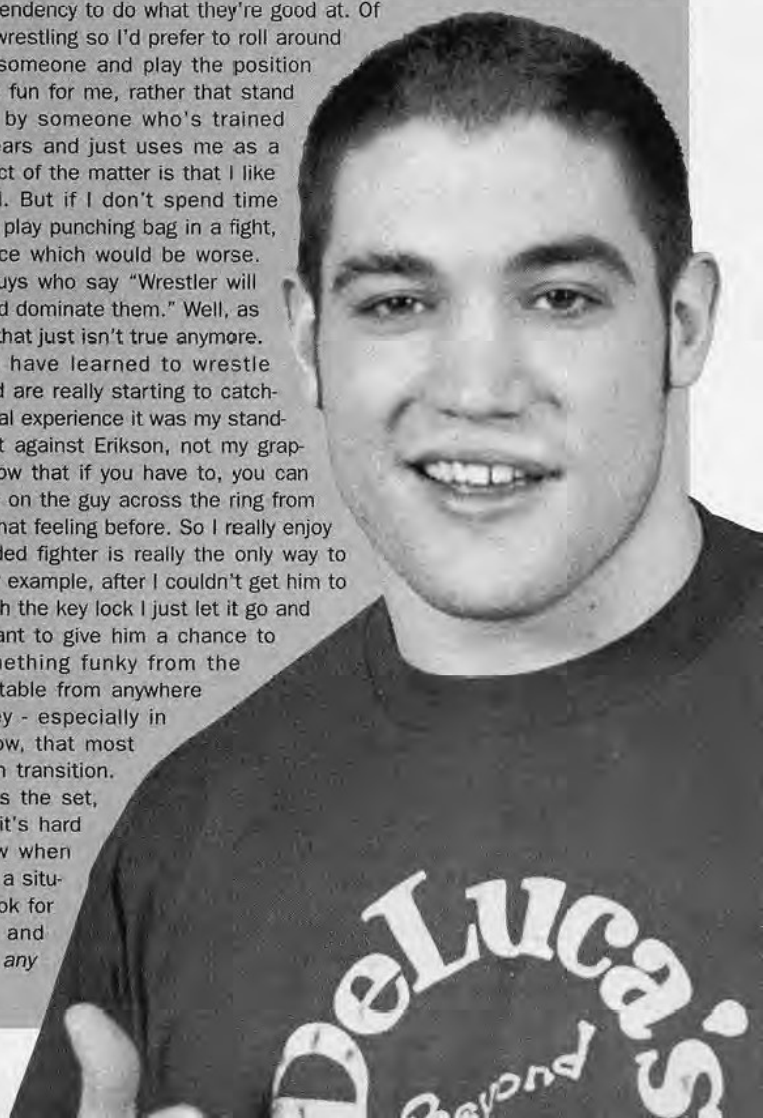
On Tuesday and Thursdays we get up early in the morning and run 7 or 8 kilometers, about 5 miles or so. Then after that we go do circuit sprint training, running hills to a certain time. And that is really, really hard. That has really helped my conditioning a lot.

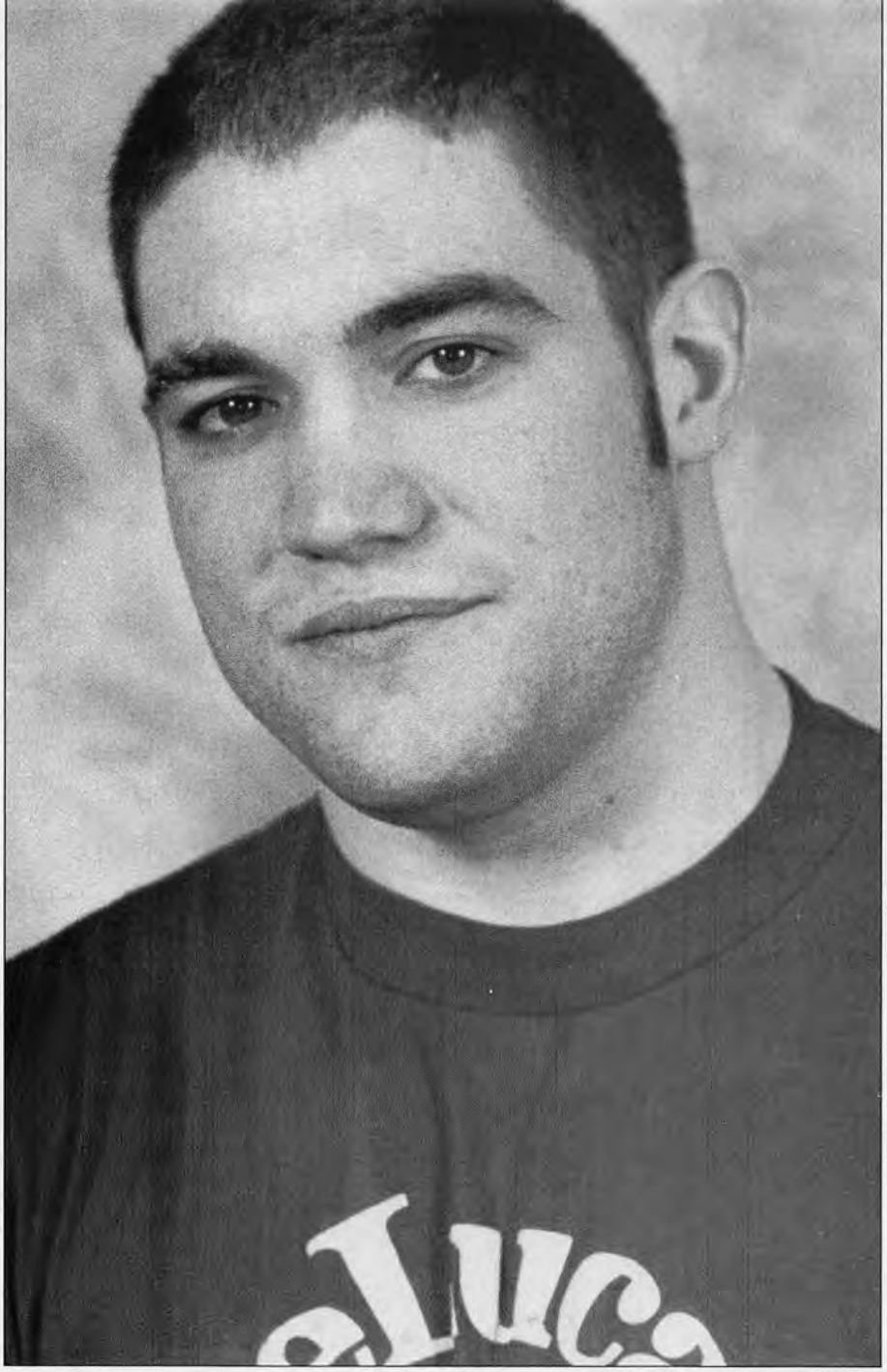
Diet

Not really. I'm a big guy and I train hard so I pretty much work anything off. Coors Hemmars, my trainer, really doesn't impose anything on my. I naturally eat pretty well anyway. I like to eat a lot of lean steak and salad and stuff like that. Now in America, when I'm visiting, I eat like an idiot. I eat a lot of hamburgers and fries and fast food. But when I'm training I do a lot better. In Europe, actually, it harder to get a lot of really fatty food. I've found that the worst food in the world as far as being bad for you is in the United States.

Training and Fighting Philosophy

The percentage split between stand-up and grappling really depends a lot of the fighter. But speaking for myself, what I've done is spend a lot more time on stand-up fighting. So initially with Coors it was probably 70 percent stand-up to 30 percent grappling. But now I'm training both areas with maybe a slight emphasis on stand-up, because they're both important. People have a tendency to do what they're good at. Of course I'm better at wrestling so I'd prefer to roll around on the ground with someone and play the position game because that's fun for me, rather that stand up and get bashed by someone who's trained muay Thai for 10 years and just uses me as a punching bag. The fact of the matter is that I like to be on the ground. But if I don't spend time sparring then I might play punching bag in a fight, rather than in practice which would be worse. I've heard a lot of guys who say "Wrestler will take anyone down and dominate them." Well, as you've seen in Pride that just isn't true anymore. Stand-up guys who have learned to wrestle around on the ground are really starting to catch-up now. In my personal experience it was my stand-up that won the fight against Erikson, not my grappling. It's nice to know that if you have to, you can land some high kicks on the guy across the ring from you - I've never had that feeling before. So I really enjoy it. Being a well-rounded fighter is really the only way to go. Against Inoue, for example, after I couldn't get him to tap on the ground with the key lock I just let it go and stood up. I didn't want to give him a chance to catch me with something funky from the guard. Being comfortable from anywhere in the ring it the key - especially in transition. I think now, that most submissions come in transition. Most everyone knows the set, static positions and it's hard to catch people now when you're trying to force a situation. You have to look for your *best* situation and not try to force *just any* situation.





being A-level is that they don't pay the fighters very much. But a lot of the other shows don't even pay your airfare, and you have to buy your own food. So the first time I went to Aruba for Lapenda that was like a miracle for me.

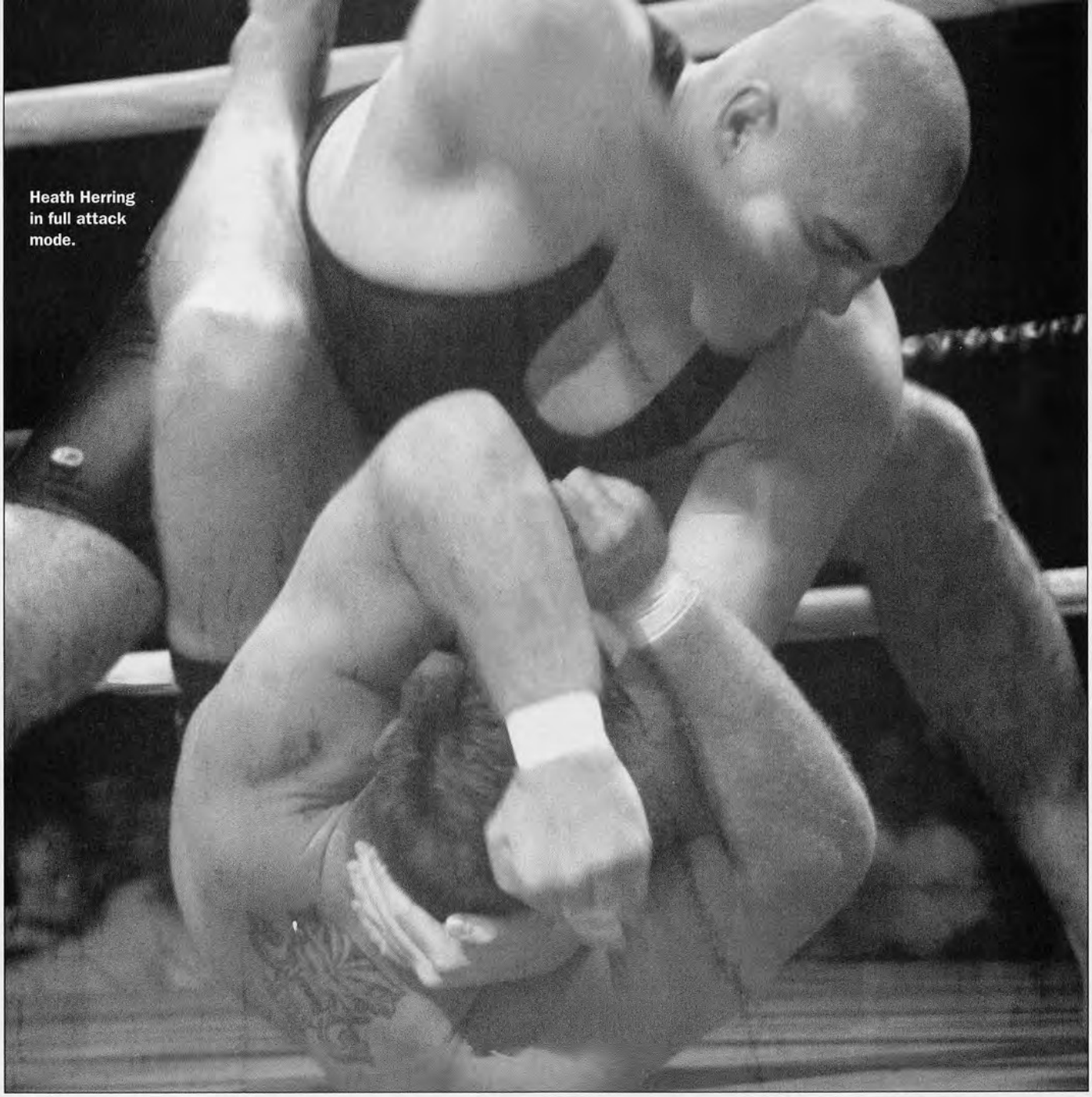
Q: So the WVC in Aruba was your first event out of the country after fighting in a lot of club shows?

A: Yeah, it was. I had actually quit fighting for a year or so right before that. At around the age of 19 I just basically stopped fighting. I got married and had a kid, got a job - those things all take time. But one day Eddie Deluca called me up out of the blue and asked me if I wanted to fight in Aruba. So I went there absolutely by myself, no cornerman or anything - it was a little crazy. I was in a 8-man tournament and I got off the plane totally by myself, wearing my camouflage hat, fresh from Texas, looking totally like a redneck - Ron Niquist, who was one of the producers of the show, still laughs about it. I actually can't even think what was in my head at the time. All logic dictates that was one of the stupidest things you can do - going to foreign soil all by yourself to fight in a no-holds-barred tournament. If I had been seriously injured, or hurt, or gotten into trouble no one would have known.

Q: But you made it to the finals, right?

A: Yeah, surprisingly I did. I didn't know anyone who was in the tournament. It was my first true no-holds-barred fight. You could head butt, elbow, kick on the ground - you could do anything. So I got through the first round okay against a pretty experienced cage fighter; then I went up against this crazy Russian who had won some extreme boxing event in Japan - and I had to knock his teeth out before he would tap. Then I got up against Cacareco in the finals and we went something like 35 minutes to a draw - and then he ended up winning by decision because he was so much lighter than me. It was wild - just crazy. So after it was all over with everyone went out drinking at the bar but I was so tired that I just went back to the

"We get to the hospital and it is worse than any John Romero horror film you can imagine. The Night of the Living Dead was a light comedy compared to this place. There were dead bodies stacked in the corridors and lying uncovered everywhere. Blood was all over the operating room and they sat me down in a pool of warm blood - someone else's blood - on a table and stitched me up. I just wasn't sure I was going to make it out of there alive."



Heath Herring in full attack mode.

hotel and went to sleep. I just took a shower and basically passed out.

Q: Was Cacareco your toughest fight physically so far?

A: It was my toughest fight mentally because I was so tired that it was all I could do to keep going and not quit. I had two tough fights before that. The first fight against Irwin Van Stien wasn't a super tough fight - I took him down to the mat and then ground-and-pounded him for about five minutes but it hurt my knuckles. Then the fight against the Russian in the second round was tough. I caught him in a key lock and turned it all the way over and ripped everything out. I wanted him to tap and told him to tap but he just wouldn't do it. So then I had to let it go and mount him and then just start punching him in the face. Those fights are tough on your body even if you win - my knuckles are still swollen up from that night and I still have trouble in my hand. Then, of course, with Caraceco we went 35 minutes basically trying to kill each other. Your body is just destroyed. You can't do that type of fighting in one night, on a regular basis.

Q: After the Cacareco fight did you think that if you could do that, you could do anything?

A: Well, that's one thing that I do remember thinking before I left Texas to go to Aruba. "This is a gauge. Is this something I need to keep pursuing or am I in over my head and should I start looking for something else to spend my weekends doing?" So I just went to test myself and I ended up doing really good by my standards. So I just decided to keep it up and see where it led.

After that I went to Superbrawl in Hawaii for T.J. in that big heavyweight tournament where actually there were a lot of good fighters who are all doing something now. Every time I think about it I actually get to laughing because

Continued on page 90

Rage in the Cage 24

Pure Energy

Story and Photos by Todd Hester

The world of mixed martial arts competition is a fairly recent phenomenon with many of the "established" shows only on their sixth or seventh event. In Arizona, though, the home of big skies, high heat, and wide open spaces, an event exists that is already closing in on 30 shows. While not as well-known as the UFC, WEF, Pride, Shooto, or Pancrase, Roland Sarria's Rage in the Cage is an amateur event that has the excitement and energy of much bigger shows. This is due to the well-trained fighters who mainly hail from Sarria's BRAUSA (Brazilian USA) Academy, the skillful mixing of liberal fighting rules with strict safety precautions, and in no small way to Sarria himself, whose energy, passion, and dedication to the sport of mixed martial arts has caused a rose to blossom in the desert.

Promoter Roland Sarria

Sarria himself is a blend of odd contradictions that somehow, in his personality, seem to work together. A rebel who refuses to buck tradition, and an eccentric who plays by the book, Sarria seems to be the only type of person who could have taken an underground spectacle, much-maligned in Arizona political circles and, by the pure force of his own convictions, turn it into a mainstream sport which on the night of Rage in the Cage 24, attracted 2208 paying customers into the Celebrity Theatre to watch 44 contestants battle in 22 amateur fights for no prize money.

But Sarria has never shied away from big challenges. A Cuban refugee

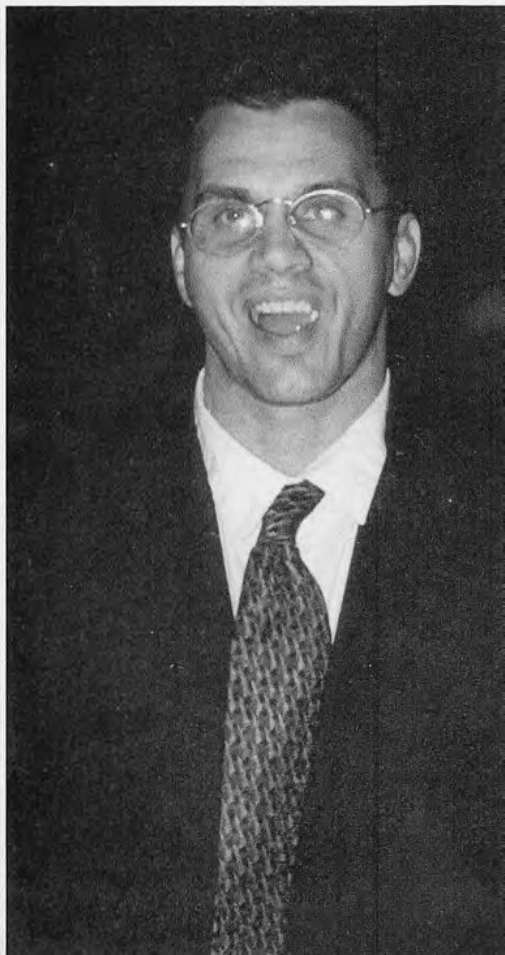
who emigrated to California at the age of 4, the smallish Sarria became a two-time junior college All-American at the position of nose tackle while weighing only 155 pounds! When college ended, however, Sarria was unable to catch on with any major university. Oklahoma's Barry Switzer looked at tapes of Sarria playing but when he met him in person said, "My Lord, that boy is tough - but he's too small to play the line in our league."

With college out of the question due to lacks of funds, and with prospects for getting a scholarship virtually nil, Sarria did what seemed perfectly natural to him, but what more "conventional" thinkers might raise their eyebrows at: he recruited some ex-jock friends of his and started a Chippendales-type of male dancing company, traveling all over Southern California and dancing for bachelorette parties and various nightclub ladies' nights. But he also met someone who would end up changing the course of his entire life - that person was Rickson Gracie.

The Rickson Gracie Connection

Sarria, who had heard about Rickson's Pico and Sepulveda Los Angeles school from friends, threw himself into Brazilian jiu-jitsu training with the same wild abandon that he used in his football days - and quickly earned the nickname "Crazy Cuban" from Rickson himself for his efforts. During this time he also trained with some of Rickson's top students - Luis Heridia, Chris Saunders, Jason Krikorian, Mark Eckard, Erik Paulson, and the infamous red-eyed surfboard maker "Coyote."

Sarria remembers those days with a smile. "There were top guys everywhere and they were all good. In particular, though, I remember Mark Eckard. He used to hand everyone their lunch - just spank even the toughest guys. He would even give Rickson a pretty good workout during practice. Even though Rickson



could take him out at will he still made him work." Training in the morning Sarria absorbed as much knowledge as he could, until a personal tragedy led him to seek a new life and a new start in Arizona. With his jiu-jitsu training to back him up, and with a strong desire to replicate the UFC and some of the other no-holds-barred events he loved, Sarria opened a school and almost immediately started holding Rage in the Cage.

Rage in the Cage is Born

"My idea was to have an event that was exciting and action-packed," Sarria says, "but at the same time be above reproach as far as safety is concerned. For this reason I decided to have three, three minute rounds - its long enough to give fighters a chance to grapple on the ground and go for position but at the same time short enough to keep fighters from stalling or dogging it."

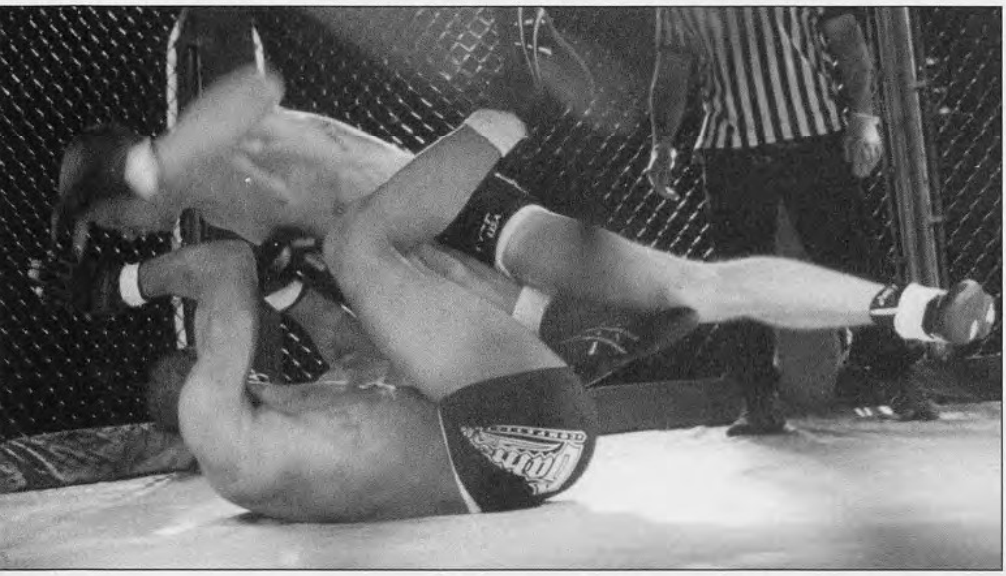
But living in the backyard of powerful political opposition Sarria also made a decision that would prove to be key to keeping RITC an on-going concern - he adopted Pancrase-style rules with no elbows, knees, or kicks on the ground, no closed-fist strikes to the head, and no direct open-hand strikes to the face - everything has to be thrown at an angle.

"I just wanted to make it obvious that I was putting fighter safety first," Sarria says. "Most of the matches end by a submission, and the worst injury that we've had in all our events is a single broken nose. By comparison, you get much worse injuries in boxing or even high school football."

Part of Sarria's formula for success is his no-nonsense approach to rules enforcement. "The fighters always know where they stand," Sarria claims. "In the rules meeting before the fight I tell them that there will be no warning for a rules infraction - they're getting their first warning here. If they break a rule in a fight then they're disqualified - period. I make no exceptions or apologies. You follow the rules or you're out."

Fight Night

On the night of RITC 24, Sarria is using the 2700 seat Celebrity Theatre for



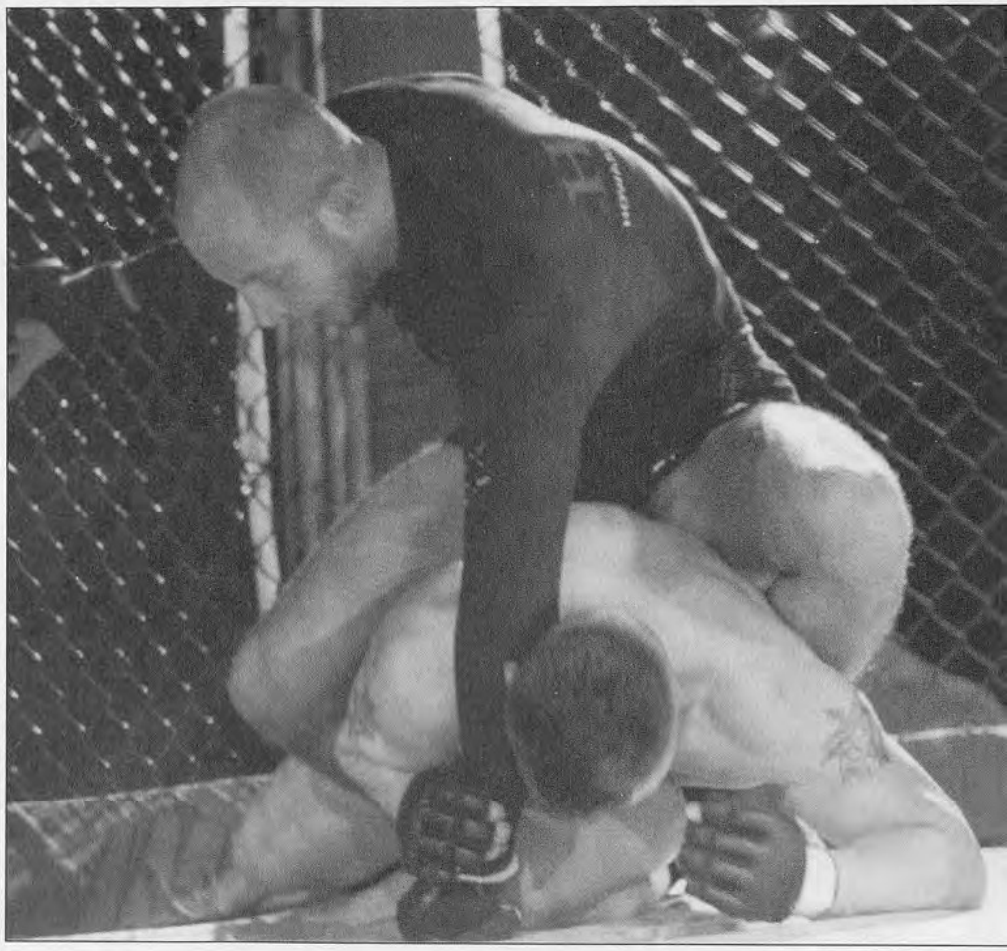
heavy rain has started to fall outside the arena. Sarria is fatalistic. "If it flops it flops. I'll still be alive and I'll still have my students - I've really been blessed with a bunch of great guys - I just won't be able to eat dinner for five or six years."

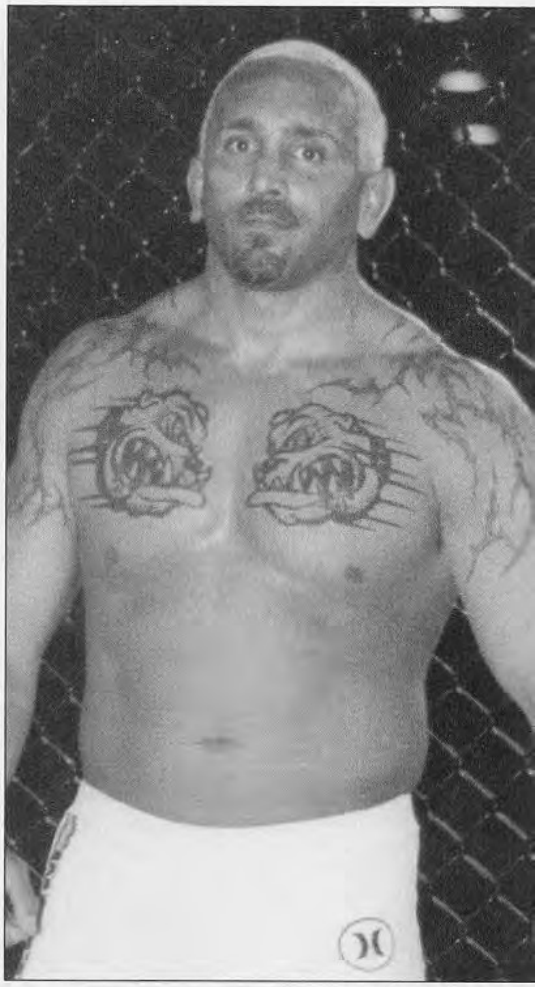
Running around below the arena in the staging area, Sarria is too busy to be worried. Checking up on the fighters, encouraging nervous competitors who are fighting for the first time, and making sure that everyone knows when their match is, distracts him. Soon, only one hour is left before the fight. As he rushes around, top aide John Petrilli comes up. "I just talked to the ticket office. We pre-sold 1,000 tickets by 4:00 pm," he says. "That's good news." Sarria seems encouraged, "If we get 1,500 on a rainy night the loss won't be too big. I might survive this night yet." He checks his clipboard and rushes off to look for a missing fighter.

Lets See Some Cage Fighting!

Fifty minutes later, Sarria is in a tuxedo getting ready to start the show. Even more fans are filing in. Petrilli rushes in. "We just hit 2208 paying," he says excitedly. "Our biggest crowd ever!" A visible look of relief crosses Sarria's face. "I knew we'd pull it off. Let go have some fun!"

Standing in front of the nearly packed house, Sarria alternately motivates the crowd ("Let's see some cage fighting!") threatens the crowd ("If anyone starts a fight in the crowd we'll throw your ass in the cage and I'll whip your butt myself!"), and jokes with the crowd ("Is there anywhere else in the world you'd rather be than right here, right now?"). The crowd, obviously used to Sarria and comfortable with him, yell back enthusiastically. As if to erase all worries about the first night in the Celebrity, a security guard walks up to the stage with a familiar-looking man in tow, and speaks to Sarria. "Ladies and gentleman!" He announces. "We have a special treat tonight. Visiting Rage in the Cage while in town to watch the Phoenix Open, is none other than the brother of Tiger Woods!" The man steps forward and waves while the crowd cheers lustily. Can there be any better stamp of approval for the event than to have the brother of the great man himself in the house? Sarria obviously doesn't think so and is delighted by Woods' appearance. "That's it. That's the bomb! This show is running on pure energy - and it's all good."





The Fights

For the next two and a half hours a parade of competitors come up to the elevated cage. Because it is an amateur event the fights are wide open with no attempts at stalling, and most fights go back and forth. Unusual for a show of this type, many of the fights end in submission and most all of them are marked by repeated

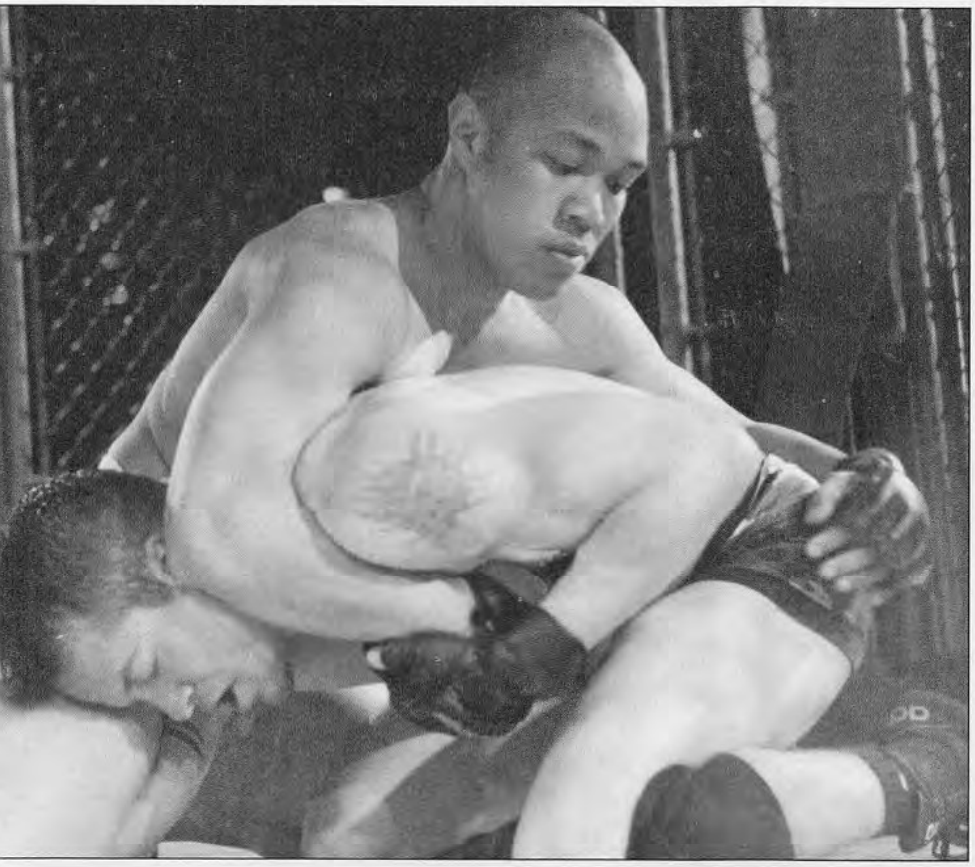
Rage in the Cage 24 Results

Courtesy John Petrilli

Fight #1: Melldi "Bad Dog" Adjubani (160 lbs), Brausa Academy, defeated by submission (choke) 2:02 Rd 1, Hermes Chavez (140 lbs), BJJ. **Fight #2**: John "The Predator" Levenson (152 lbs), Pankration/Wrestling, defeated by decision (4-1), Wes "The Wuss" Wiggins (146 lbs), Brausa BJJ. **Fight #3**: Will "The Thrill" Bimson (162 lbs), Brausa BJJ, defeated by submission (guillotine choke), 2:59 Rd 1, Asa Gable (149 lbs), Freestyle. **Fight #4**: Brian "Hitman" Mitchell (154 lbs), Brausa BJJ, defeated by submission (key lock) 2:28 Rd 2, Michael Medina (145 lbs), BJJ. **Fight #5**: Santino Defranco (158 lbs), Brausa BJJ, defeated by submission (guillotine choke), :01 Rd 1, Michael Barney (145 lbs), Submission Wrestler. **Fight #6**: Darrell "No Fear" Parrish (152 lbs), Brausa BJJ, defeated by submission (choke), 1:35 Rd 1, Jeff "The Ghost" Custead (147 lbs), Team Custead – Wrestler. **Fight #7**: Jerry "MVP" Parsons (169 lbs), Brausa Academy, defeated by decision (5-0), Justin Antle (165 lbs), Combat Instructor - US Marine Corps. **Fight #8**: Bill "Cannon" Cameron (170 lbs), Brausa BJJ, defeated by decision (3-1-1), Manuel Bacenas (168 lbs), Combat Instructor - US Marine Corps. **Fight #9**: Brian "Tsunami" Ikagami (166 lbs), Brausa Submission Fighter, defeated by submission (arm bar), 1:59 Rd 1, Cesar Ortiz (170 lbs), Savage Te Dawg Pound. **Fight #10**: James "Sudden Death" Suddath (190 lbs), Grappling, defeated by submission (guillotine choke), :23 Rd 1, Fred "No Special Effects" McMillan (170 lbs), Freestyle. **Fight #11**: (Super Fight)Shawn "Nuke" Upshur (155 lbs), Brausa Submission Fighter, defeated by submission (arm bar), 1:53 Rd 1, Nathan Bulitta (150 lbs), Vale Tudo/Wrestling. **Fight #12**: Farrell "Full Moon" Frisby (148 lbs), Brausa BJJ, defeated by submission (arm bar), 1:18 Rd 1, Julian Samaniego (150 lbs), Freestyle. **Fight #13**: Edwin "Baby Face" Dewees (189 lbs), Brausa BJJ, defeated by submission (arm bar), 1:38 Rd 1, Sean Williams (160 lbs), Combat Instructor - US Marine Corps. **Fight #14**: Mike "The Mangler" Berardi (179 lbs), Brausa BJJ, defeated by submission (choke), 1:55 Rd 2, Michael Chavez (180 lbs), Savage Te Dawg Pound. **Fight #15**: Tom "Atomic" Gabauer (190 lbs), Brausa BJJ, defeated by submission (choke), 2:31 Rd 1, Trinity "T-Bone" Boykin (200 lbs), Streetfighter. **Fight #16**: Curt "The Tower" Howard (167 lbs), Brausa BJJ, defeated by submission (choke), 1:25 Rd 2, Jayme Tomczyk (160 lbs), Freestyle. **Fight #17**: Justin "Big Dog" Lyon (365 lbs), Savage Te Dawg Pound, defeated by submission (strikes) :29 Rd 2, Ryan "The Raging Rhino" Roath (260 lbs), AZ Fight Club. **Fight #18**: Ted Opaliniski (210 lbs), Brausa BJJ, defeated by submission (choke) 1:48 Rd 1 , Kevin Denz (200 lbs), Streetfighter. **Fight #19**: Marty "The Moose" Salamon (225 lbs), Brausa BJJ, defeated by submission (choke), 1:19 Rd 1, Trinity "T-Bone" Boykin (200 lbs), Streetfighter. **Fight #20**: (Main Event): Homer "Rock" Moore (200 lbs), Team Phoenix Wrestling, defeated by submission (arm bar) 1:14 Rd 1, Kevin Christopher (186 lbs). **Fight #21**: (Super Fight): Todd "The Shark" Medina (193 lbs), BJJ, defeated by submission (key lock) :15 Rd 1, Shane "Z-Dawg" Blair (216 lbs), Savage Te Dawg Pound. **Fight #22**: (Super Main Event): Allan "A-Dawg" Sullivan (215 lbs), Savage Te Dawg Pound, defeated by decision (2-1), Christophe Leininger (200 lbs), Judo.

takedowns, attempted arm bars and chokes. While many non-paying shows look more like a toughman contest, Sarria's shows have more of the feel of a jiu-jitsu tournament, but with open-handed punches thrown in for good measure. Educated by Sarria's constant commentary, and spurred on by his enthusiastic badgering on the PA system, the crowd roars its approval with every takedown and cheers when it sees a potential triangle or joint lock. Clearly, if the energetic Sarria ever decides to give up jiu-jitsu he has a future as ring announcer, talk show host, or infomercial guru.

In one of the earlier fights James "Sudden Death" Suddath, at 190 lbs. lives up to his nickname by submitting the unfortunate Fred McMillan. One of Sarria's top students, Edwin "Baby Face" Dewees at 189 lbs. faces Marine Core combat instructor Sean Williams. Dewees, while calmly handling the early attacks by the aggressive jarhead, is simply too big and too skilled for Williams. Changing up between the triangle and the arm lock, Dewees eventu-



ally catches Williams in a straight arm bar at 1:38 in Round One. Sarria feels that Dewees, only 18, has a good chance to go on to some bigger shows, perhaps starting at King of the Cage, and plans to take a group of his fighters to Soboba for an upcoming event to watch and get a feel for it.

Another hot prospect is 1996 U.S. Olympic Wrestling Team alternate Homer Moore facing Kevin Christopher. Moore at 200 lbs. looks like he is sculptured out of volcanic obsidian. Moore starts the fight by taking Christopher down effortlessly. Once on the ground he lets him up and then promptly takes him down again. This looks like it might go on all night but then Moore, on his third consecutive takedown, takes the arm, passes his legs over Christopher's head and sinks in the straight arm bar for the submission. A top wrestler who actually goes for the arm bar instead of the standard ground and pound? This is unusual indeed. Moore seems very teachable, is adapting to the submission game quickly and might be a name to remember. Keep your eyes on this one.

Just when I'm getting ready to think that these amateur fighters could fare well against any fighters in the world I get a cold shot of reality, as does the crowd, as UFC veteran Todd Medina, the current European Cage Fighting Champion, a title he won in St. Petersburg, Russian in 2000, comes out to face Shane Blair, a local fighter with a 17-4 record. I'm a fan of Medina, and I've seen him display true courage in the cage, having been lucky enough to be ringside for his championship fight in Russia. On this night, however, Medina, who competed for free (he asked Sarria to donate to a local charity for his appearance fee) simply to help promote mixed martial arts in the Phoenix area, needs minimum courage or effort for that matter. Quickly taking the out manned Blair to the ground, Medina submits him with a key lock in only 15 seconds. I guess there's a reason they're called "pros."

The last fight of the night features Olympic legend Christophe Leininger against Allan Sullivan, a local grappling

Continued on page 107

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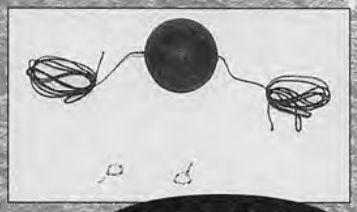

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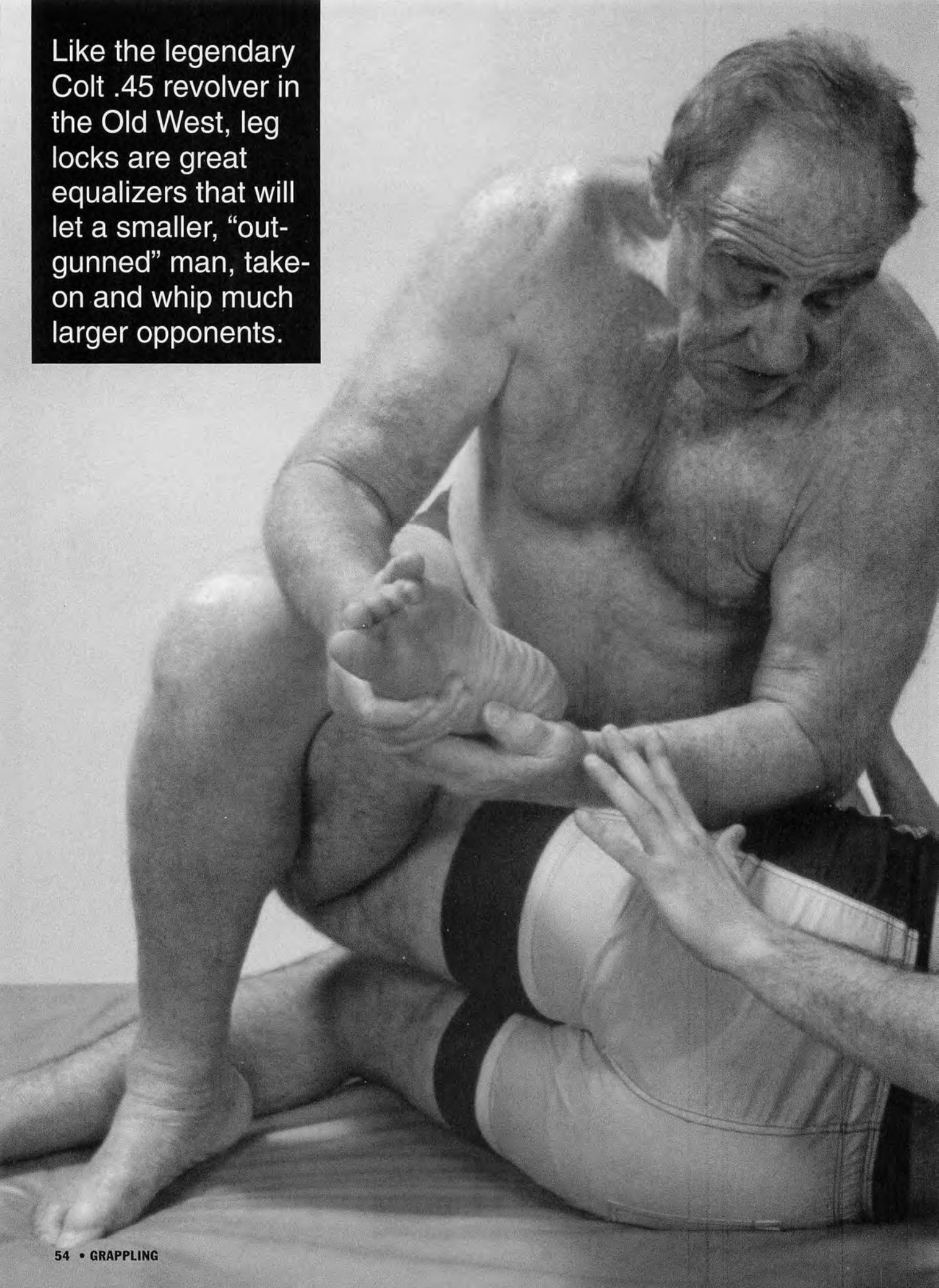


Like the legendary Colt .45 revolver in the Old West, leg locks are great equalizers that will let a smaller, "outgunned" man, take-on and whip much larger opponents.

Bent Knee And Hip Locks

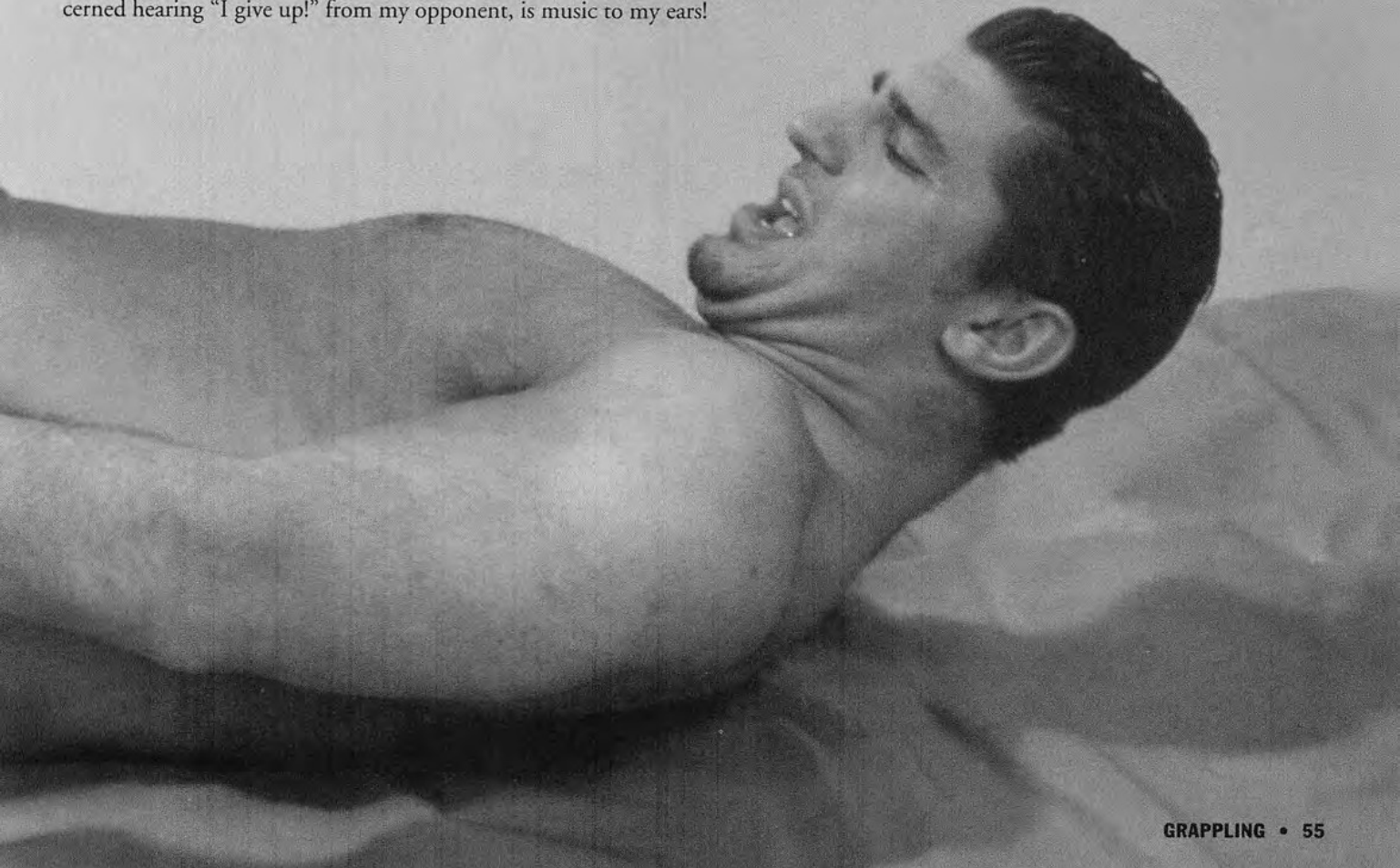
By Gene LeBell

It used to be that a fighter could get by in a submission match or a no-holds-barred tournament with a bare minimum of techniques. If you look at some of the early UFCs and other pioneering US grappling events you'll see that the grapplers mainly used the back choke, heel hook, straight foot lock, and arm bar. There just wasn't much of anything else being used. In Japan, however, due to the influence of catch wrestler Carl Gotch, you saw a variety of leg submissions in events such as Pancrase and Shooto. The same is true of wrestling in Russia and Armenia - the grappling art of sambo has a great variety of leg locks and leg submissions, many more than you ever see taught in a typical American submission school.

A lot of that change is due to the influence of Gokor Chivichiyan, whom I consider the best technical grappler I have ever seen. Gokor has championed leg submissions in this country and at our school in Hollywood. We make a habit of making sure that we spend a lot of time comparing, practicing, and developing new moves from the waist down.

Now, however, in a grappling or a no-holds-barred event, if you don't know a variety of offensive leg locks, and also know how to defend them, you're going to be in a lot of trouble because your opponent probably will. Even if he doesn't, if you are able to confuse him by not going for the stock back-choke or arm bar, and can slide off a mount or out of a guard and then submit them via the ankle, knee, or hip you're going to be able to catch a lot of people unawares.

Like the Colt .45 in the Old West, leg locks are also great equalizers. A smaller man can often surprise a bigger or stronger man with a sneaky leg lock and make him yelp for pain before he even knows what hit him! I'd almost rather listen to someone screaming in submission than to listen to Mozart or Chopin. You see, everyone has different tastes, of course, but as far as I'm concerned hearing "I give up!" from my opponent, is music to my ears!



Bent Knee And Hip Locks

Double Knee Squeeze and Crank with Ankle Spread Variation on Your Back

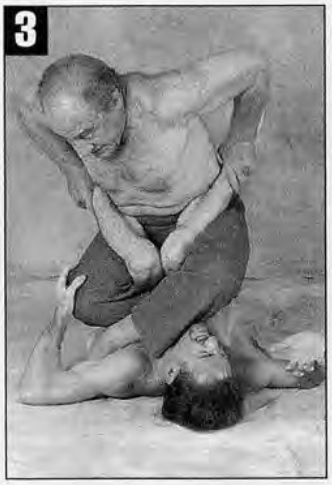
1) Your opponent is on his back. You are on your left knee. He is attacking you with foot and leg control. Press his stomach with your right hand for an instant to aid you in swinging your legs forward until you are on your back, buttocks to buttocks.

2) Scissor his legs, keeping his knees together and grab the inside of his ankles with both of your hands. To put pressure on his knees, crank his legs by pushing his ankles outward and away from your body.

Figure-4 Leg Scissors and Single Knee Spread Variation

You and your opponent are on your backs, buttocks to buttocks. His ankles are on both sides of your waist. Figure-4 your legs around his lower thighs and squeeze his knees together with your inner thighs. Grab his bent right leg with both hands, your left hand at his right ankle. To put pressure on his right knee, crank it by pushing his right ankle away from you using both hands but mainly with your left hand. Note: The figure-4 leg scissors around his thighs is just a different foot and leg control position to keep his knees together.

Standing Double Knee Squeeze with Ankle Spread Variation (i.e. You Don't Have to Be Young to Go Over the Rainbow)



1) Your opponent is on his back attempting foot and leg control. Your knees are bent and you are leaning forward. Your arms and legs are outside of his legs. Grab his fingers or the backs of his hands to control his upper body. If you can, grip his ankles underneath your upper arms.
2) Grab his right ankle with your left hand making it difficult for him to get away. At the same time, swing your right leg over his stomach placing your right foot on the right side of his body. If you want to crank his left knee at this point, go for it by using your stomach to crank his left lower calf to his outside. Keep his left knee in place with your right upper calf. The more you turn his left leg from the knee down, cranking it to his outside, the more pressure you put on his left knee.
3) Grab his left ankle with your right hand as you swing your left leg over his chest, placing your left foot over your right shin and on the left side of his body. Make sure you are leaning well forward. Press down on his ankles with your hands to make sure his legs are bent at a 90-degree angle. Get ready to squeeze his knees together with your crossed legs and to drop your left shin on his throat. As you continue to lean forward, squeeze your legs together until his knees touch. To crank his knees, push his ankles away from your body. The more you spread his ankles apart, the more you crank his knees. If you will note in this photo, I am dropping my left shin on his throat. (One variation that you might add is to grab one ankle with both hands pushing it away from your body, putting pressure on just one knee.) If you happen to lose your balance and fall backward, make sure that you straighten your legs and tightly scissor them around his lower thighs. This will keep his knees together and you can continue this hold lying on your back.

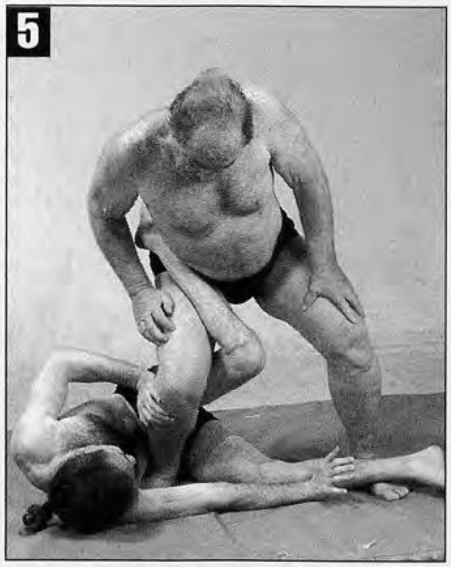
Tangle Foot Step-Over Knee and Hip Lock

1) Your opponent is on his back. While standing between his legs, grab his left ankle with your right hand and secure it against your right hip. Your left instep is shoved against the bend in your opponent's right knee, keeping his legs spread.

2) Your opponent is on his back. Your knees are bent and your body is leaning forward. Step over his body with your right foot and place it at the right side of his waist. Keep spreading his legs by maintaining your left instep against the bend of his right leg. Your right hand presses down on his left ankle, bending his leg at the knee.

3) Continue to keep his legs spread with your left instep. Grab the outside of his bent left knee with your left hand, shoving it down so his left hip will be close to the mat, making it difficult for him to roll as you secure his left ankle and calf close to your body. To put a finishing hold on his left knee and hip, crank his left knee outward by turning slightly to your left, always keeping a firm grip on his left ankle and knee.

4) Your opponent's left leg is hooked and grapevined around your right leg from the inside and between your legs which makes it difficult for him to slide it out. Unless you know his body belongs to you, I don't recommend you letting loose of his right leg with your hands (when you do this technique without your hands it is strictly a showoff move, but it still works).

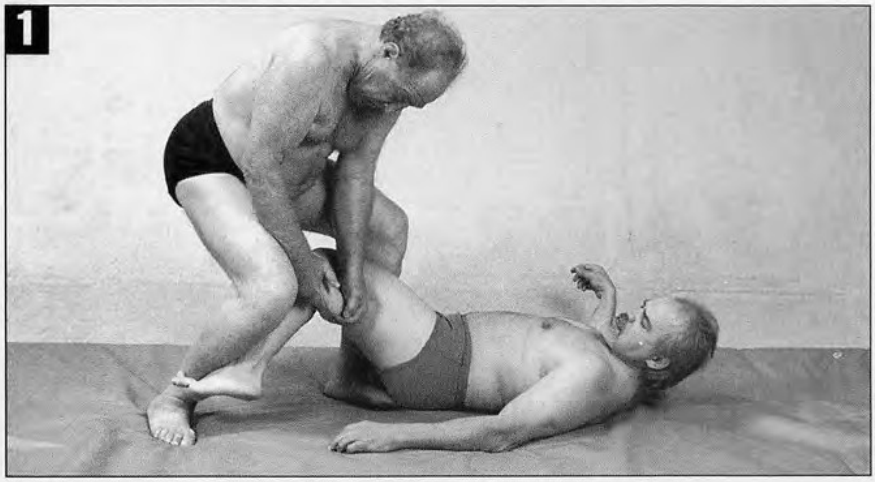


5) Drop your weight down by bending your knees. As you do, turn your body to your left, cranking his left knee, putting pressure on his left knee and left hip. Continue to keep his right leg spread with your left instep. "LOOK MA! No hands!!!"

6) Continue to keep his legs spread apart with your left instep. Your opponent's left shin is wedged between your right upper thigh and your stomach. Continue to crank his bent left leg to his outside by turning to your left. You may add to the leverage of this hold by grabbing his left knee with your left hand, pushing it down and toward your left upper thigh. The pain is strongly in his left knee and hip. (In this technique, you have a free right hand.) Be careful when practicing this hold as it is one of the more dangerous leg locks. You could rip the tendons and cartilage in the knee before he has time to submit.

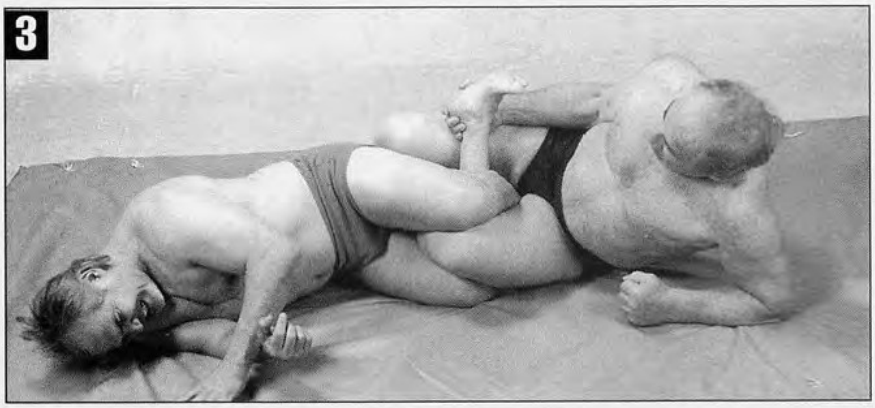
Bent Knee And Hip Locks

Figure-4 Knee Bend on His Back Variation



1) Your opponent is on his back. You're standing. Your left leg is between his legs. Grab his right foot and ankle with both hands, wrapping his right leg around your left leg, then place his right ankle under the bend in his left knee. Prevent his left leg from straightening by placing it against your right shin, keeping it in a figure-4 position. Grab his right ankle with both of your hands and pull it up deep in the bend of his left leg.

2) Fall to your back, swinging your right leg around the outside of his left leg. His right lower shin is now between your legs, wedged against your right upper thigh.



3) We are switching our bodies around so you can get a clearer view of this technique. As you can see, his legs are still figure-foured around your left leg. If you desire, you can figure-4 your legs for a more secure hold. Grab his right foot and ankle with your right hand and pull it toward your upper chest as you lower and push his left lower shin with your left upper thigh. There is pressure on his right leg below his knee, but the main pressure is on his bent left knee.

4) Here is the lazy man's variation. If you want both of your hands free, you can force your right thigh against his right ankle, securing his right shin even deeper into the bend of his left leg. Place your right foot over his lower stomach, using his stomach as a base. If you want to put even more pressure on his bent left knee, although it doesn't show it in this photo, you can continue this technique by rolling your opponent onto his face and stomach. You will be riding his bent left leg while sitting on his left shin. If you go this far, you will be on your knees but your hands will still be free. The pressure is on his bent left knee.

Gene LeBell's new book The Encyclopedia of Finishing Holds is available from Unique Publications.

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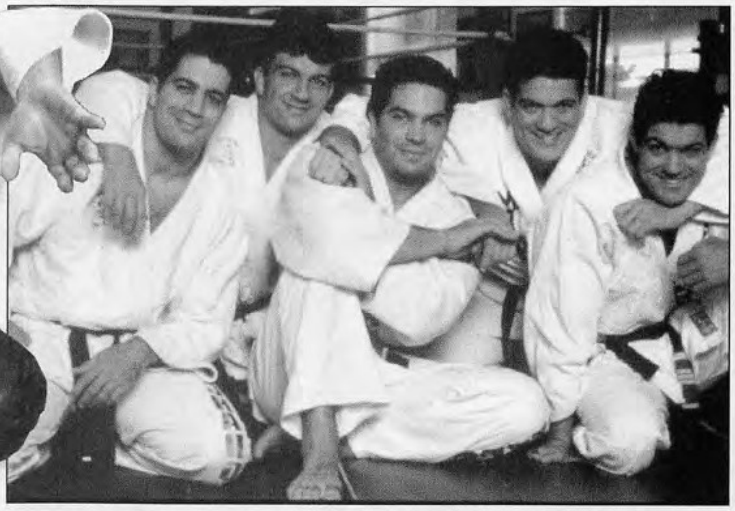

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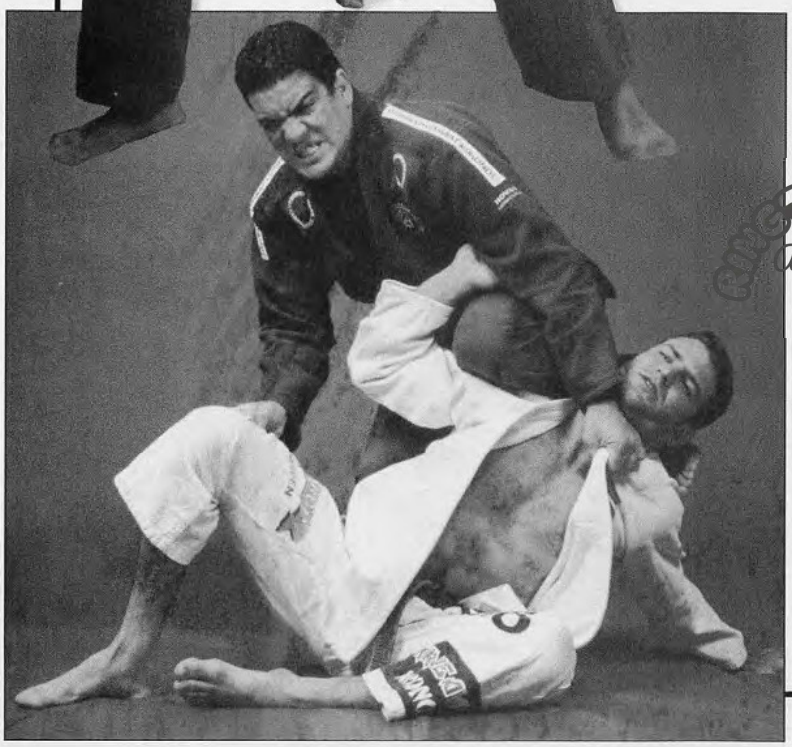

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How to Beat a Black Belt

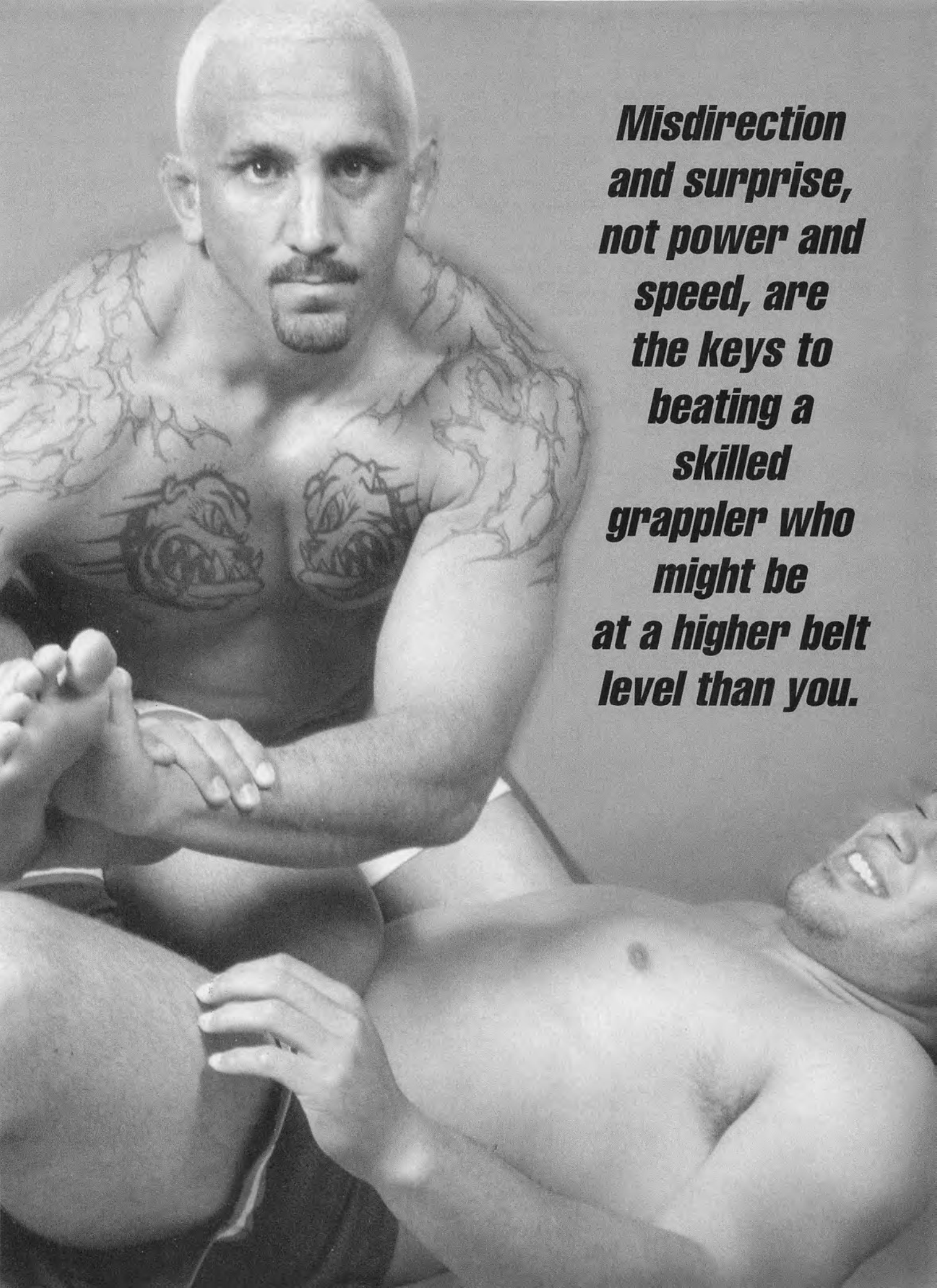
By Todd Medina

Martial arts, from the very beginning, were designed to help smaller and weaker individuals defend themselves against larger and stronger opponents. In almost any martial art this basic precept was the reason systems of self-defense were developed and practiced. From Chinese kung-fu to Japanese karate, or to any of the Eastern-based grappling arts such as judo or jiu-jitsu their goal is the same - to allow a weaker defender to overcome a strong attacker. This is a very important concept to remember when faced with an opponent who is at a higher skill level than you.

While a blue belt in jiu-jitsu is at a definite disadvantage against a brown or a black belt, there is no reason to throw in the towel without even trying to compete against them. This includes facing a higher belt in a friendly competition in the dojo or studio, or perhaps even facing a higher level belt in a grappling tournament or a no-holds-barred fight. The key to facing a higher ranking belt is to remember what they were trained to do because of the entire martial arts mentality and development, and then try to do something different. Play your game, don't play their game.

Because martial arts were designed for the weak to use against the strong, most all of the moves are based on leverage and position, not strength and speed. This is especially true in jiu-jitsu, which employs a methodical sequence of varied attacks in order to put the opponent into a position where they can either be struck by blows without being able to return them, or they can be choked unconscious or submitted via a joint lock. The positions and moves that are employed are designed to work regardless of the opponent's size or strength.

What this means, is that if you, as a white or blue belt, go at a skilled jiu-jitsu brown belt or


Misdirection
and surprise,
not power and
speed, are
the keys to
beating a
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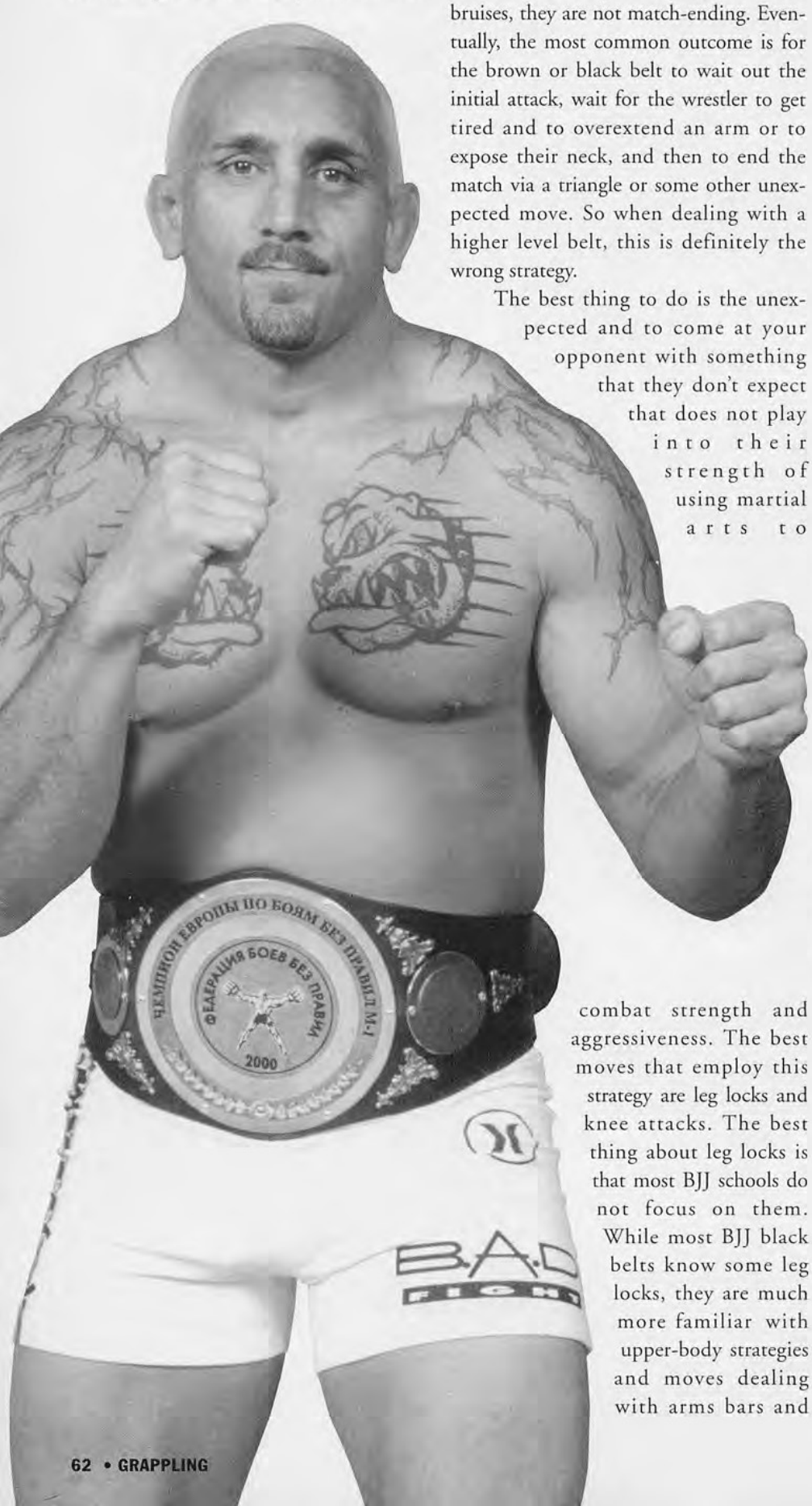
grappler who
might be
at a higher belt
level than you.

black belt with power and speed, hoping to overpower them, you'll be playing right into their hands and will most likely end up being submitted by a variety of chokes or joint locks. Many are the times that I've seen unskilled but yet powerful wrestlers come into a jiu-jitsu school and take on a high belt by powerful takedowns and thundering body slams. While these moves are painful, and can cause bruises, they are not match-ending. Eventually, the most common outcome is for the brown or black belt to wait out the initial attack, wait for the wrestler to get tired and to overextend an arm or to expose their neck, and then to end the match via a triangle or some other unexpected move. So when dealing with a higher level belt, this is definitely the wrong strategy.



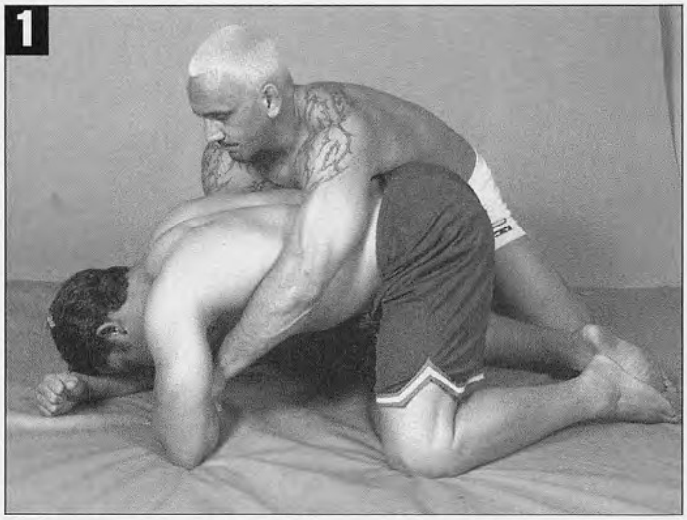
The best thing to do is the unexpected and to come at your opponent with something that they don't expect that does not play into their strength of using martial arts to combat strength and aggressiveness. The best moves that employ this strategy are leg locks and knee attacks. The best thing about leg locks is that most BJJ schools do not focus on them. While most BJJ black belts know some leg locks, they are much more familiar with upper-body strategies and moves dealing with arms bars and various types of chokes. So while grappling with them, even the most experienced black belt will be thinking about defending the arm or the neck first, and will not be so worried about potential knee or ankle locks.

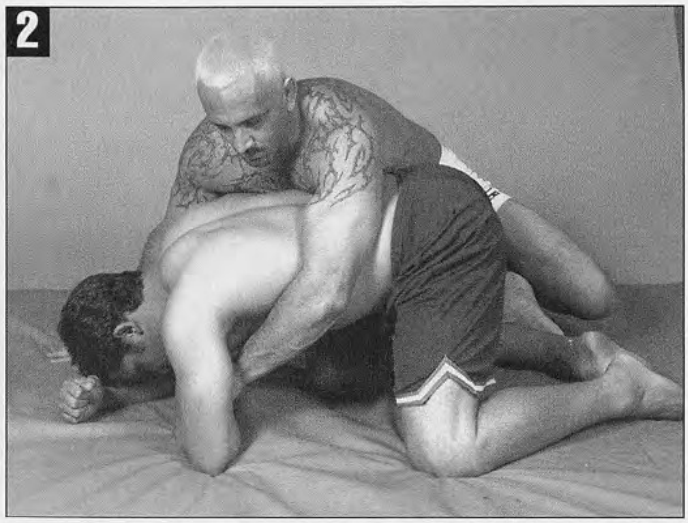
The second biggest advantage about using leg locks is that they are set-up out of a move that usually has a different attack focus, and so are very hard to spot until they are actually applied. This is especially helpful because it masks your intent and does not let the opponent know where the attack will come from. Because it also does not employ a lot of power, there is less danger that you are exposing yourself to a counterattack by exposing your neck or overextending an arm or an elbow.

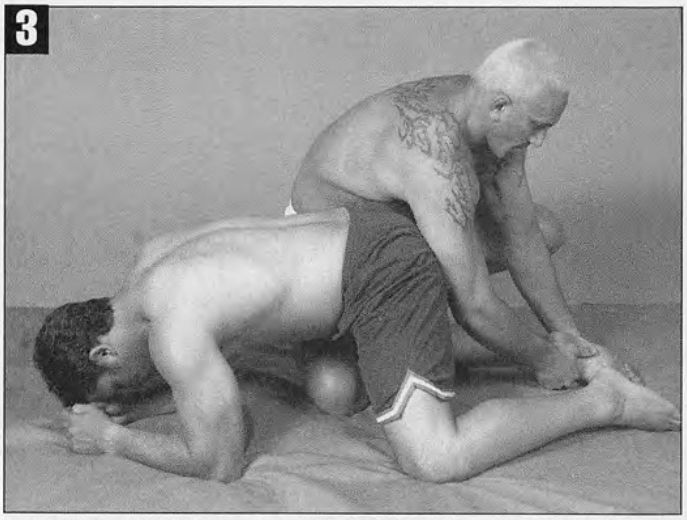
The biggest key in successfully using leg attacks is to be mentally flexible. When you get to a point where you are on your opponent's back, for example, and are set up to attempt a rear choke (which a higher belt will usually successfully counter), consider other options. Don't get locked into an outcome or you will simply end up ignoring other possibilities to end a fight. Of course it is also necessary to find an instructor who knows and will teach you leg locks and leg lock set-ups.

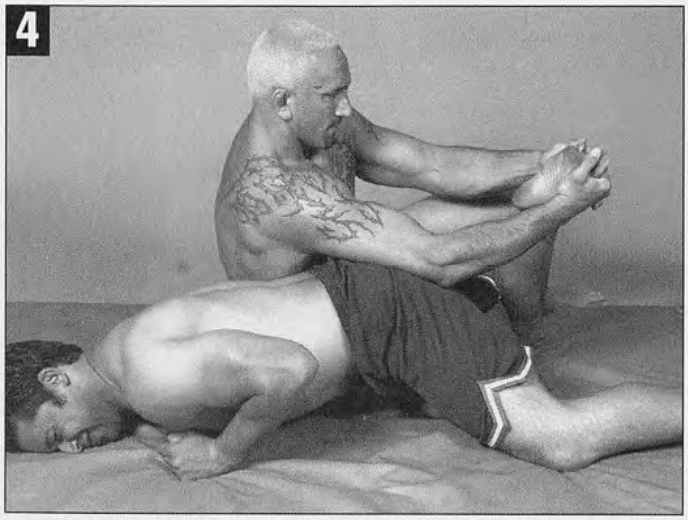
If you can't find an instructor who will do this (and you'll be able to if you ask around) then there are many top quality instructional books and tapes available to gain this knowledge from. In particular, Russian sambo employs many effective leg locks, as does Japanese shooto and pancrase, or American catch wrestling. Don't be afraid to broaden your horizon and incorporate different submission methods into your training. After all, when you step onto the mat all you take with you is your conditioning and knowledge. And in competition or in a real fight, especially against someone holding a higher belt ranking, knowledge is power.

No-holds-barred fighter Todd Medina is a two-time UFC veteran, a member of the Carlson Gracie Competition Team, and the current European Heavyweight Cage Fighting Champion, a title he won in 2000 in Saint Petersburg, Russia.

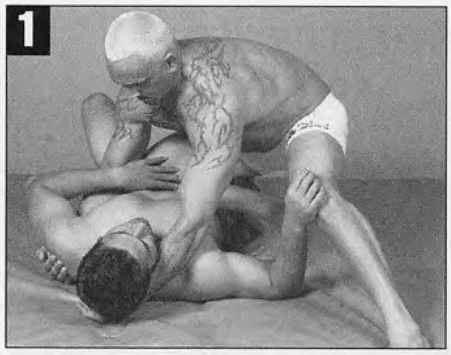


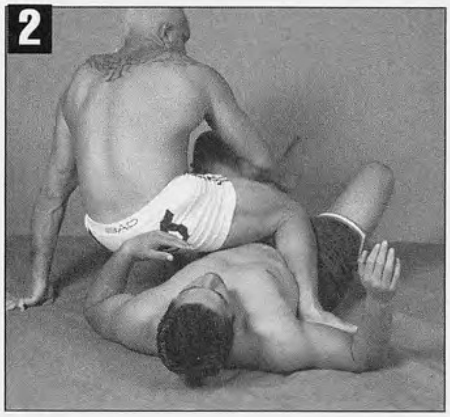




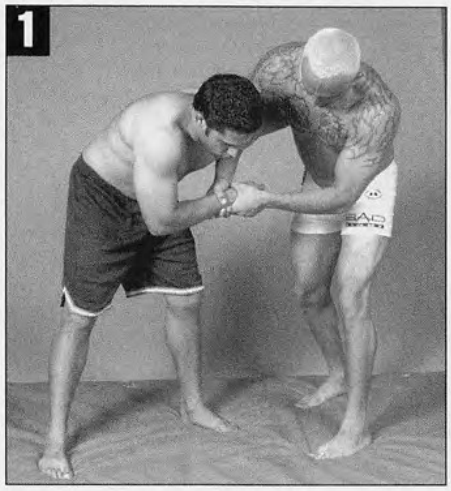


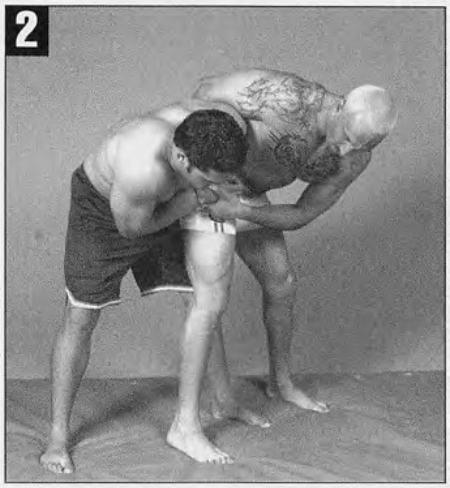
Todd Medina is facing a opponent who has "turtled up" (1). Medina slides to the side, confusing his opponent into thinking that he is trying to roll him to the side (2). However, Medina suddenly releases arm control and spins to the back, where he secures the ankle (3), and applies a painful leg submission (4).

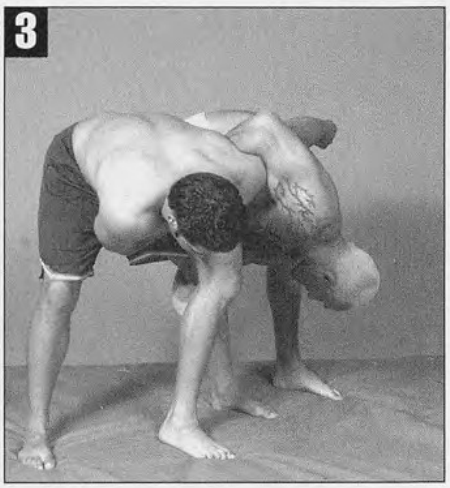


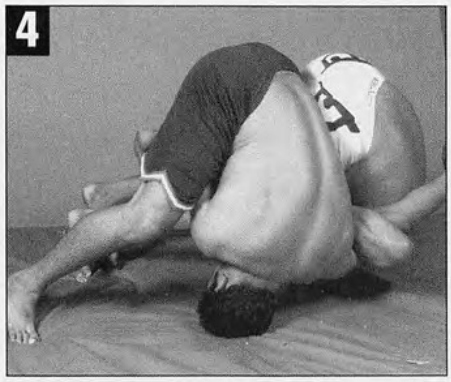


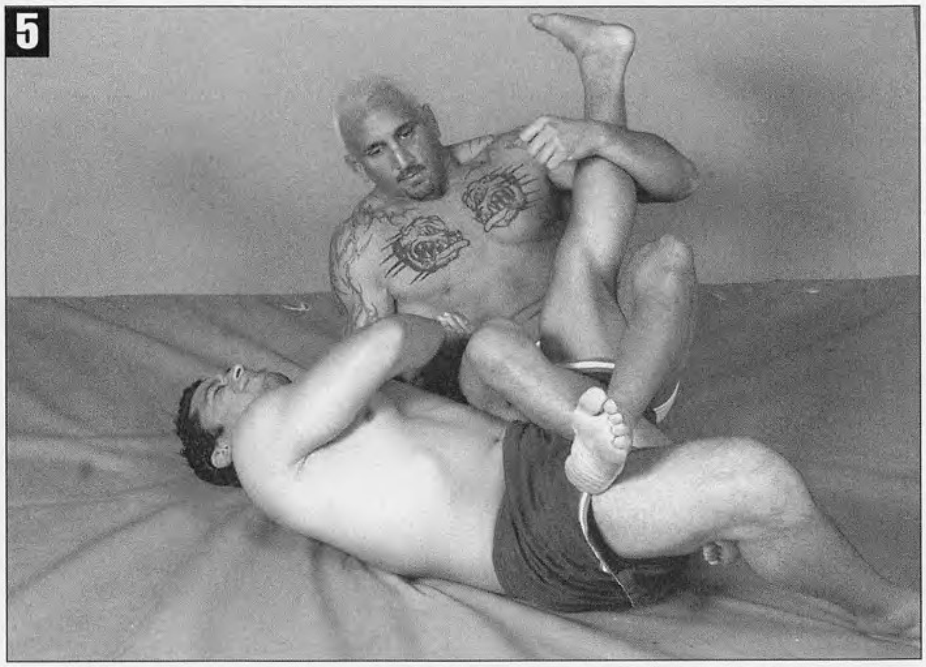
Todd Medina is in control of his opponent with his knee on the stomach (1). Instead of going for the expected and conventional mount position, though, Medina pivots on his inside foot and swings his outside foot over the head (2). Securing the ankle he leans back to the ground and traps the arm, and applies finishing pressure for the submission (3).



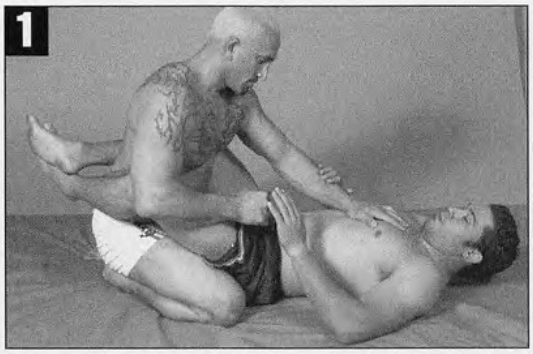


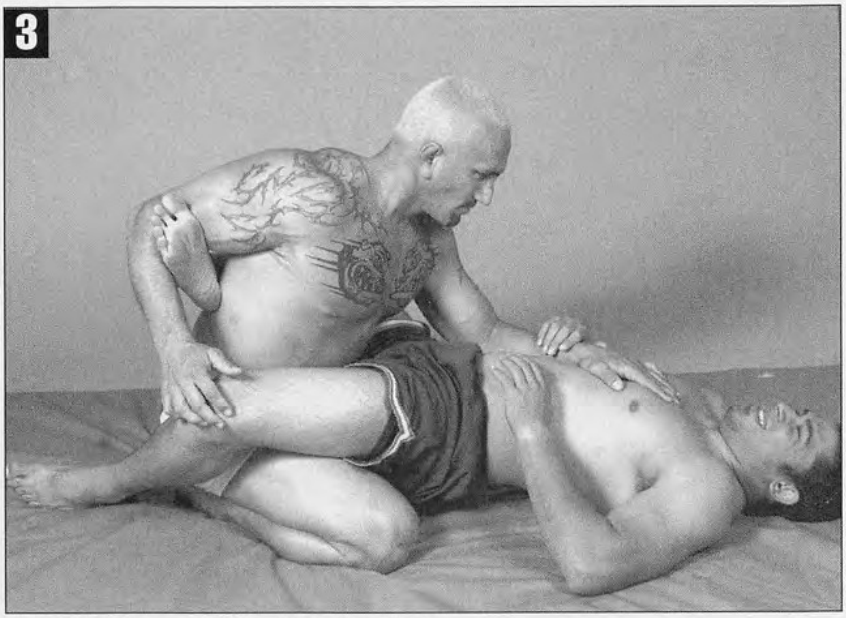






Todd Medina faces his opponent in a stand-up grappling situation (1). He steps inside with his outside foot (2), puts his weight forward (3), and then throws his opponent, rolling to the ground with him (4). Instead of trying to go to the conventional mount or side control, however, Medina keeps control of the leg, secures it with a figure-four, and then applies pressure for a successful leg submission (5).





Caught in the guard (1), Todd Medina pivots outward and hooks the ankle (2), then applies forward pressure for the submission (3).

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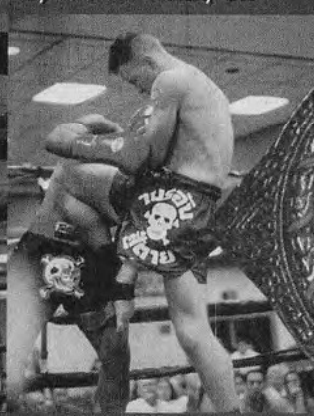

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Remain Standing

By Stephan C. Robinson

"Box a fighter and fight a boxer." This simple truth can be applied to many conflicts. It has no greater value than when a striker confronts a grappler. Yet in no-holds-barred competition, strikers too often neglect this simple truth.

Grappling can be said to be "primitive" fighting, since it is the forefather of all other fighting methods. But while many arts "improved" their tactics by adding striking, many have forgotten their roots. Most arts still have within their curriculum, techniques either to grapple effectively or effective techniques to counter grapplers. It is too often the case, however, that stylists become so withdrawn as to practice their techniques only among themselves. When strikers confine themselves to training only against the distance, footwork, and entry techniques of another striker, they are severely handicapping their prospective skills. Up until a few years ago, grapplers trained against grappler, and strikers against strikers. Even in competition, their respective arts remained separated. When the NHB venue came into existence, it seemed apparent that striking arts were apparently no match for the grappler's skills. But instead of looking within their arts for answers, strikers either came up with excuses like "competitions are fixed," or else they jumped on the grappling bandwagon, even going so far as to claim that jiu-jitsu skills were an inherent part of their curriculum. The techniques presented here are from the Yang tai chi chuan, and praying mantis styles, but similar movements can be found in many striking arts - after all they all share a common root.

Controlling Distance

The first and most important consideration is distance control. Many strikers have the mistaken idea that the only "tool" they need against a grappler is a knee or shin kick. But this is not enough. This can easily be proven by sparring with another striker - if your opponent gets into hand range it didn't work!

The simplest and safest way for a grappler to get in is to capture a kicking leg or go around it. Strikers often fall into the bad habit of "lobbing" out lead-foot kicks as a "feeler" using it like a tired boxer uses his jab. If you train with the idea your opponent is going to block it or move away from your kicking attack then you do yourself a great injustice in preparing to confront a grappler.

ESCAPE FROM A SUCCESSFUL ENTRY **Player on right has gained the inside position (1). The defender was unable to slip an arm iinside. The defender sinks his weight and forces his legs to the rear (2). From here he can ride his opponent down and seek his preferred fighting position (3).**

The grappler understands there is a very small area of full power effectiveness in a strike. In order to understand this, kick a heavy bag with a full power side-kick. Now let the bag come to rest and take a six-inch step forward with both feet, and apply the same full-power side kick - you'll see that it is not as strong. Now let the bag come to rest again and move six inches closer - your kick will have almost no power. So once the grappler senses the movement of your foot and closes the distance by just a few inches, he eliminates your power and can take you down easily.

The answer is not to stop throwing kicks, but rather to time your kicks properly so you throw them in your power range. Also keep in mind that your kick needs to return at least as fast as you threw it in order to prevent it being grabbed for a single-leg takedown. This can be practiced with a partner. With your training opponent acting as a grappler, have them attempt to crash in and catch your kick, move around your kick, or wait until it's thrown and follow it in.

Manipulation and Repelling Tactics

Even the fastest striker must plan techniques to deal with the eventual entry of the grappler. While the techniques are relatively easy to apply, they must be trained to the level of unconscious action in order to be effective. Without good footwork and quick action, any tactic to deal with an entering grappler will prove useless.

The first concern is to control your own position so that your legs don't get taken. If your timing and sensitivity are good, this can be accomplished by stepping away on a slight angle. If the grappler finds your legs rooted, and in a position that he cannot manipulate - he will already be "in." The is where repelling tactics are useful. A common saying used by grapplers is "the body follows the head." It is this philosophy that will allow the striker to get back to his game. As the grappler closes to apply a body-hold and throwing combination, reach down between their shoulder and neck. Follow this by circling under the chin and up and out the other side. This is done with the arm opposite the rear foot. This same tactic can be used against a grappler who "crashes in," but with the same arm circling outside the grappler's shoulder, executing a throw by turning the hips and body, and then stepping away.

Takedown Control

Footwork is the all-important key to preventing takedowns. However, it is admittedly difficult to judge when and how the takedown will be applied. One thing will never change, however - in order to throw you or take you down the grappler must be close. Once they have the correct distance for their attack they will execute their takedowns in three primary ways: (1) Set up the takedown by hand feints (fake strikes); (2) Use the takedown as a counter to your strikes by shooting in under a punch or grabbing a kick; (3) Rush you or "crash" in.

Skill in footwork and distance control can prevent most takedowns that are set-up by feints or counters. Against a rush, the imperative principal is to stay low. Use as much "root" or base as possible. However, even a striker who eats all their meal in a horse stance will probably succumb to a rush. It's simple physics - their body weight and momentum alone will bring you down. In this case the object is not to fight the takedown - you've already been caught - the object is to get free. Your action in mid-takedown in crucial. The direction of your opponent's force needs to be sensed and then manipulated so your escape is assured once you hit the ground. If you're caught in a body tackle, your hand should already be controlling your opponent's direction. In a double-leg takedown, apply pressure to the back of your opponent's head while throwing your own legs backwards - the classic grappler's sprawl.

Even if you feel you have gained some advantage by your counter, your goal

should be to regain your proper stance in order to strike, and not use a finishing hold. Finishing holds are a grappler's game, and it is likely that anything you can throw at them will be countered easily and then turned against you. If a grappler chooses to set you up by applying strikes, it is imperative that you maintain control of distance. Just as you wouldn't allow a muay Thai fighter to come into elbow range, you should keep the grappler out of takedown range.

Assessing Your Opponent

In order for a grappler to counter your movements, he must figure out your game. In order to prevent a grappler from coming in, it is just as important that you honestly assess your strengths and weaknesses. If you cover well and have fast enough hand and foot speed to throw a punch or kick and then return to a safe position, it is likely that the grappler will have difficulty handling you. But with or without natural speed, you still need to mix up your techniques so that the grappler cannot analyze and anticipate your movements.

Just as important as not allowing yourself to be "figured out," you must also notice the tendencies and preferences of the grappler as well. This can be accomplished through the use of feints. Before using a feint, however, be absolutely sure about your counter to his response to your movement. If you feint the lead jab, for example, be prepared for a possible entry to your legs. If you feint a kick, be wary of a leg grab - if it comes, keep the kicking leg from being trapped by a quick retraction. Keep in mind, however, that time is on the grappler's side. He can wait and wait and wait...until you become sloppy or tired and then be on you in a flash. So it is up to the striker to discourage this by use of carefully placed and accurate blows that will discourage the grappler from attempting a takedown.

Self-Defense Against Grappling

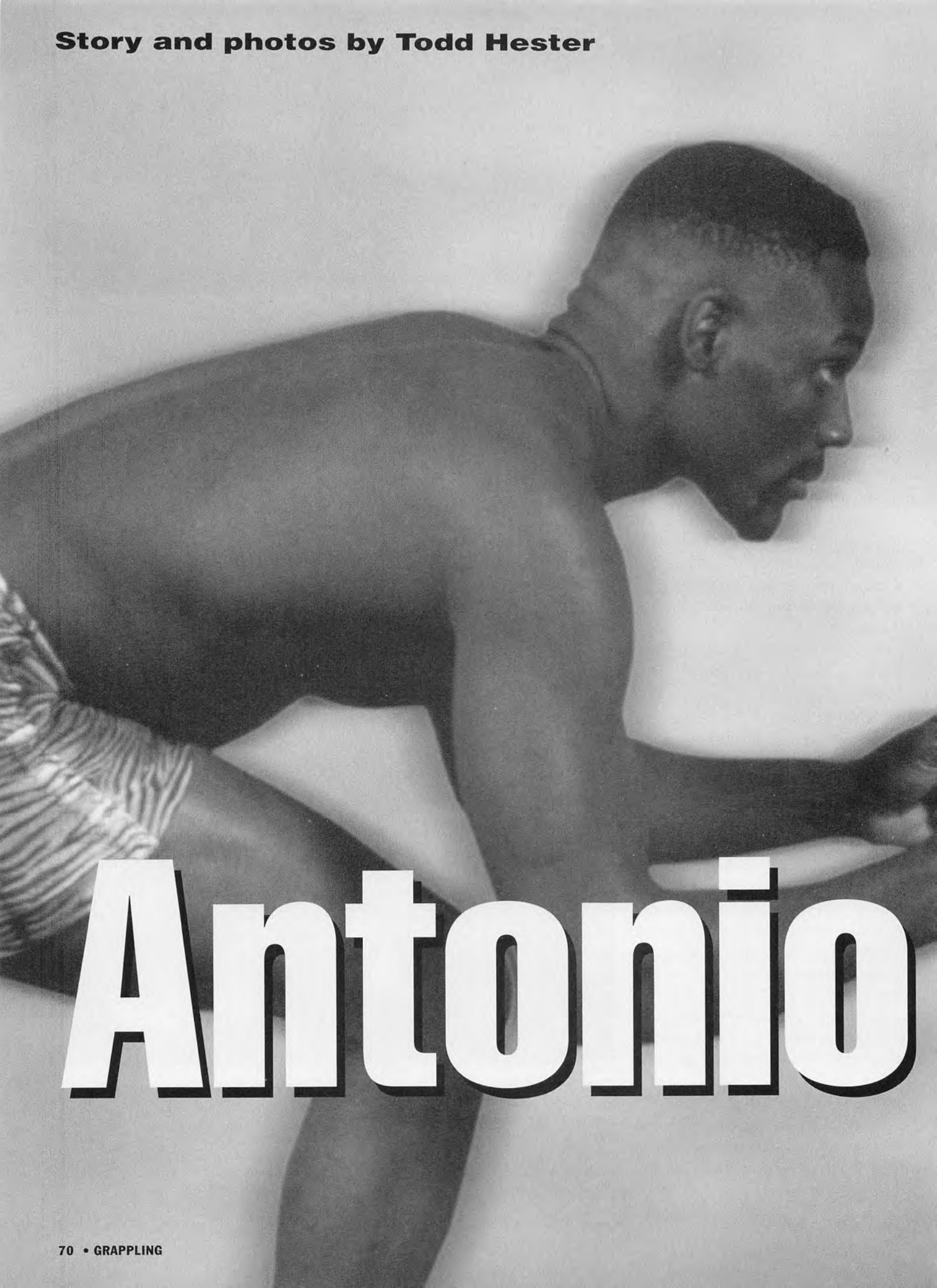
Instead of concerning themselves with the idea of which style is the best, a martial artist should concern themselves with the mastery of their art. There are many

Continued on page 107

ENTRY BY A RUSH **Player on left rushes in under the defender's guard (1). The defender drops his right hand inside the attacker's left open arm (2). He then wraps around the attacker's shoulder (3). The defender twists, sinks his stance and throws the attacker away (4).**

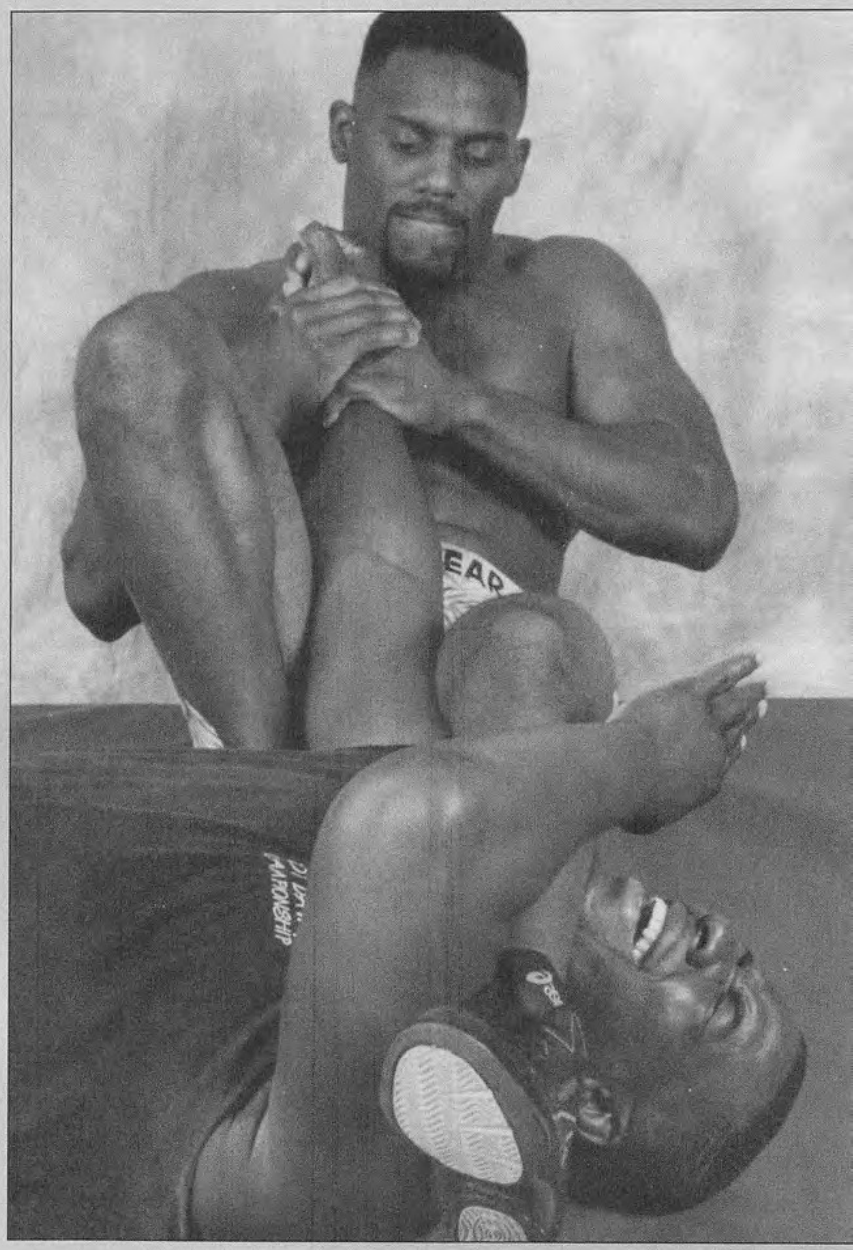
ENTRY ON STRIKER'S ADVANCE **Player on left initiates a jab (1). The defender prepares to grab the lead leg (2). The attacker shifts his weight to his rear leg and catches the defender's head. The attacker turns the chin and head (3), steps back and pulls his opponent down (4).**

Story and photos by Todd Hester

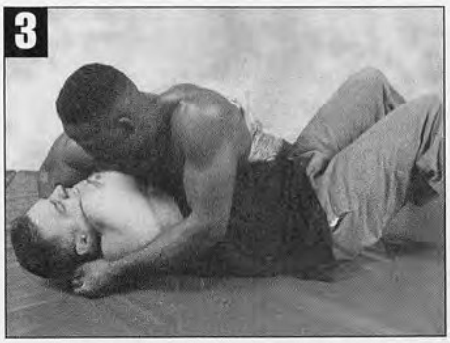


Antonio

"Mandingo," is a nickname given to Antonio McKee by his wife that means "intelligent warrior." The words "intelligent," and "warrior" are both terms which fit the 30-year-old wrestler turned no-holds-barred fighter like a freestyle singlet. A California state high school wrestling champion out of Long Beach, California, McKee also won two California state junior college titles while wrestling out of nearby Cerritos College. During his wrestling prime he was undefeated for five years, held a gaudy record of 112-0, and defeated Olympian John Smith in an exhibition match. After winning his second state JC title, he left wrestling for nine years to open up a chain of successful mobile communications stores - Crown Communications. But grappling was still in his blood and at the age of 30, after seeing the Gracie family and those who practiced their eclectic style of grappling win numerous events in the new sport of mixed martial arts, McKee came back. Showing the same competitive fire, skill and courage that made him a champion in his younger years, McKee has started in where he left off - resuming his winning ways and serving notice that he is a force to be reckoned with.



McKee
The Great Mandingo



Crosside on his opponent (1), McKee traps the arm (2), and applies a choke (3).

In crosside control (1), McKee traps the head (2), controls the arm (3), takes the mount (4) and prepares to punch (5).

Starting crosside (1), McKee traps the arm (2), then raises up to punch (3).

Q: Your no-holds barred record is 14-1, right?

A: Something like that. I started fighting in November of 1999. I've been fighting NHB for about a year or so. I started up after being away from wrestling for nine years then just decided to get back into wrestling through no-holds-barred. I was a three-time state wrestling champion which included one year as the California state high school wrestling champion and then two years as the California state junior college champion. During that time I was undefeated for 5 years. I guess what basically happened is that I got bored with it and just stopped. It stopped being a challenge for me so I moved on to other things. I went to Long Beach Polytechnic High School and then Cerritos Junior College.

Q: How did you get started in no-holds-barred?

A: I got interested in it because I went into a Brazilian jiu-jitsu school on a whim and ended up getting arm-barred three times - and I didn't understand it and had no idea what was going on.

Q: What made you go into a Brazilian jiu-jitsu school?

A: I was hearing about all this Gracie stuff and I had beaten up two Brazilian jiu-jitsu students before pretty easily. So when I saw a school locally, in Long Beach, I decided to just walk in and see what's up. That's when I met Mr. Francisco Bueno, and that's when I got arm-barred three times. I rolled with his students to begin with, but his students weren't having no fun with me. So then Francisco Bueno got on the mat with me, and then all of a sudden I wasn't having no fun. It was a whole different game with him. I saw the actual expertise of a real martial arts master. I mean, as a

champion wrestler I had the base, the aggressiveness, and the good position but it didn't mean a thing against him. I was just shocked - completely puzzled. I didn't understand it for weeks. I kept thinking about it and wondering how someone could do that to me after I had been so dominating in wrestling for so many years. I mean guys couldn't even take me down - and then to get arm-barred three times in a matter of minutes was a total shock. I didn't even know what an arm bar was. But Francisco Bueno sure showed me.

Q: So after that what did you do?

A: I started doing some submission training with Joe Charles and his Dog Pound Grapplers school, learning positions and submissions - which are very different from wrestling. So I started putting things together with him, incorporating some of my favorite wrestling moves with joint locks and chokes. I also trained with Tedd Williams of Combat Grappling. Then things started coming together for me.

Q: How long was it from the time you walked into a Brazilian jiu-jitsu school that you had your first cage fight?

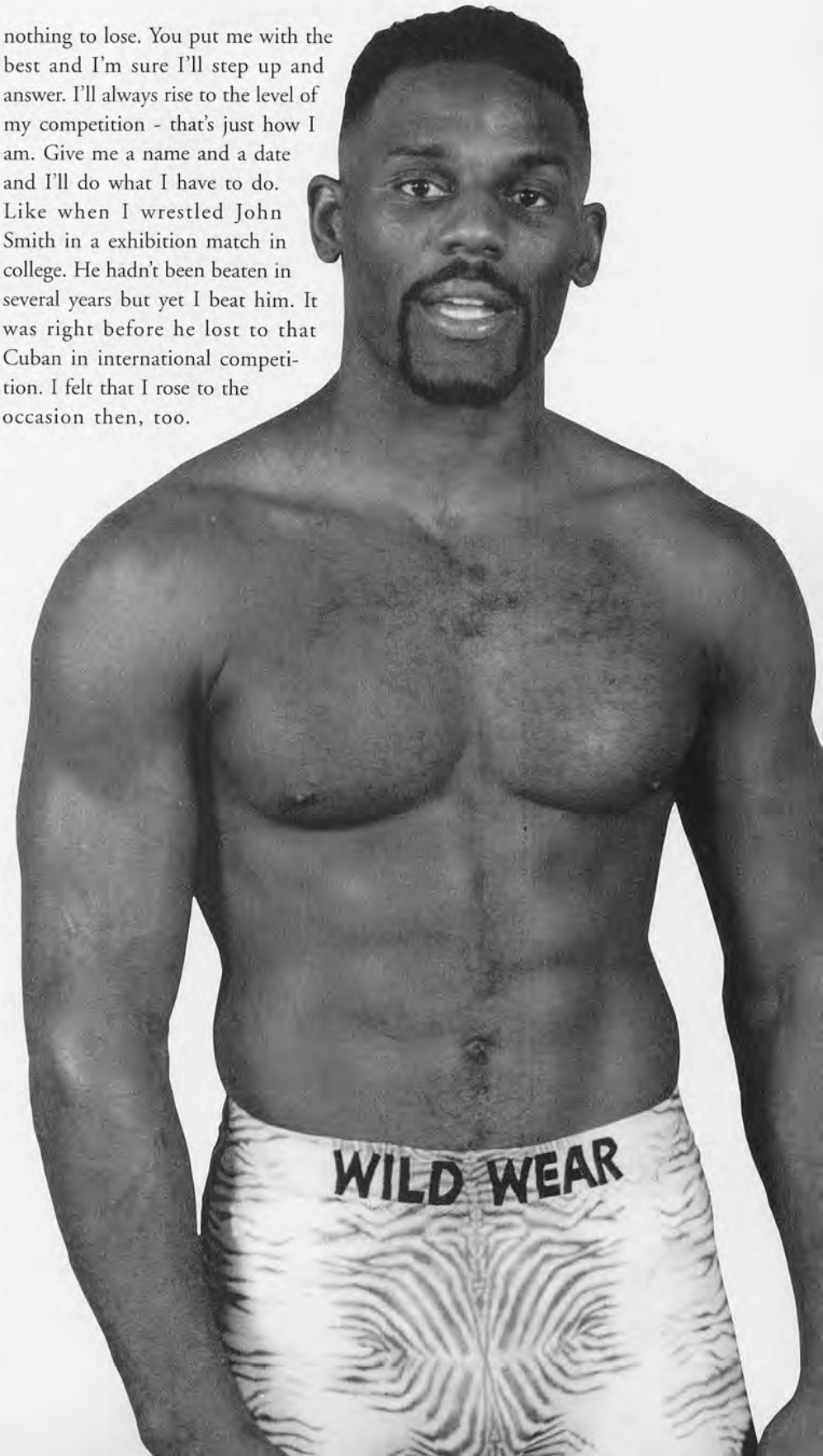
A: Four days. I trained for four days. I'll never forget because I found out about the fight on Saturday, started training for it on Sunday, and then had the fight on Wednesday - which I won. Some guys train for years before they fight. So I have to laugh when I think about it. My opponent was Shannon "The Cannon" Ritch, the guy who just fought Sakuraba in the feature fight in Pride. I didn't know anything so I basically just beat him into submission until he couldn't go anymore. All I knew how to do was punch in the ribs, punch in the ribs, and punch in the ribs - but it was effective. I guess five minutes straight of getting punched in the ribs did the job. But that's all I knew - take him down and punch him in the ribs.

Q: What weight do you feel most comfortable fighting at?

A: I'm about 160 pounds and that's what I like to fight at. I like to fight bigger guys, though. I beat Shannon and he was Sakuraba's weight - I'd love to fight Sakuraba. I don't care, I've got

"I mean guys couldn't even take me down - and then to get arm-barred three times in a matter of minutes was a total shock. I didn't even know what an arm bar was. But Francisco Bueno sure showed me."

nothing to lose. You put me with the best and I'm sure I'll step up and answer. I'll always rise to the level of my competition - that's just how I am. Give me a name and a date and I'll do what I have to do. Like when I wrestled John Smith in a exhibition match in college. He hadn't been beaten in several years but yet I beat him. It was right before he lost to that Cuban in international competition. I felt that I rose to the occasion then, too.

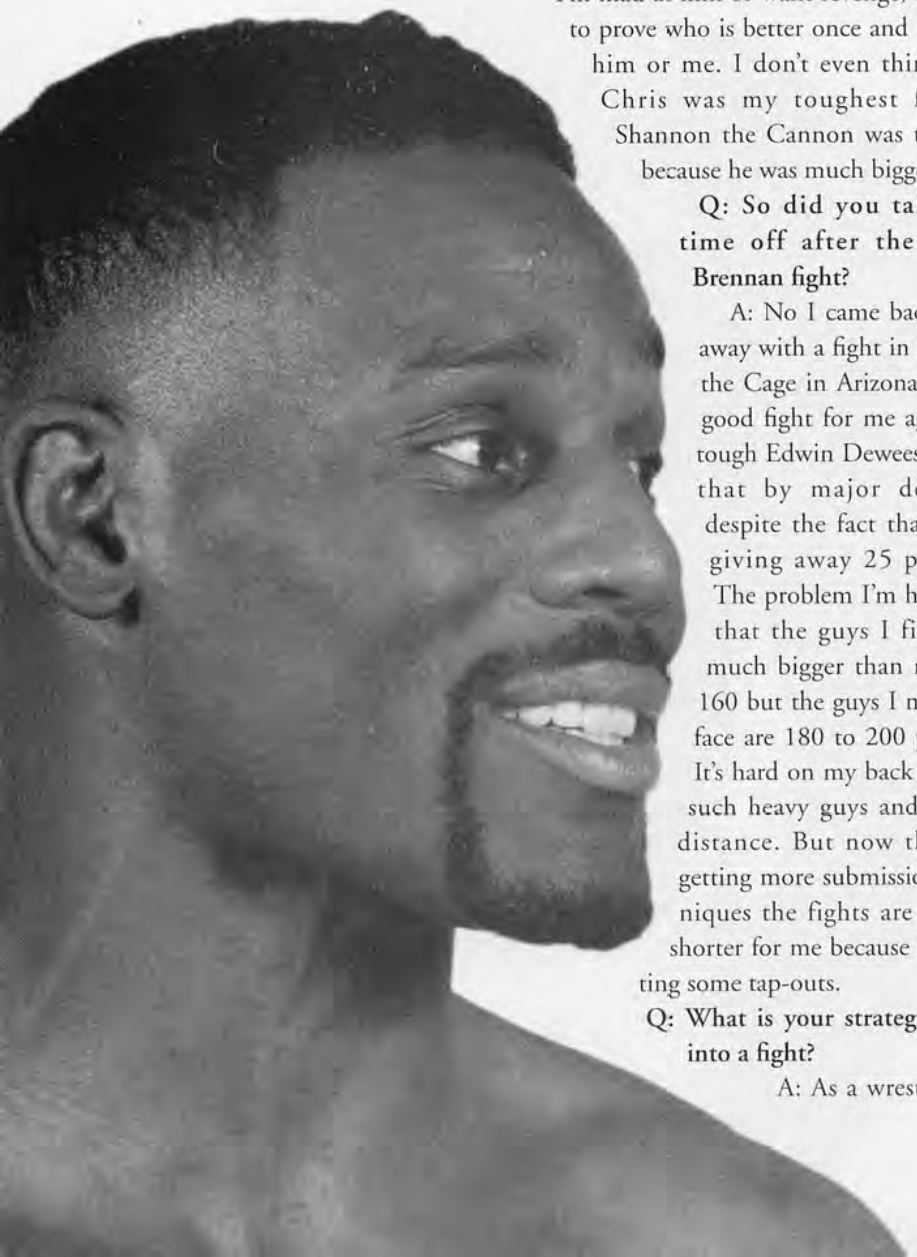


"I've got more game that I've let people see. Right now I'm just doing the bare minimum it takes to win. But when the right time comes against the right opponent then I'll let the dogs out."

I've always had that knack.

Q: Your only loss in no-holds-barred came in the King of the Cage?

A: Correct. To Chris Brennan. I was dominating in the first round, then I got caught with a kick that I wasn't expecting and I went down. Honestly, I still have questions about that fight. I did not feel like myself and even though I got caught with the kick, it wasn't all that hard.



Before that fight I was training for an hour-and-a-half straight each day - just rotating guys in one after another. So for me to be sucking wind after only five minutes was very hard for me to figure out. I just didn't feel like myself in that fight - not to take anything away from Chris - but that fight did just not feel right. I would love to get a rematch with Chris in King of the Cage. Not because I'm mad at him or want revenge, but just to prove who is better once and for all - him or me. I don't even think that Chris was my toughest fight - Shannon the Cannon was tougher because he was much bigger.

Q: So did you take any time off after the Chris Brennan fight?

A: No I came back right away with a fight in Rage in the Cage in Arizona. A real good fight for me against a tough Edwin Dewees. I won that by major decision despite the fact that I was giving away 25 pounds. The problem I'm having is that the guys I fight are much bigger than me. I'm 160 but the guys I normally face are 180 to 200 pounds. It's hard on my back to fight such heavy guys and go the distance. But now that I'm getting more submission techniques the fights are getting shorter for me because I'm getting some tap-outs.

Q: What is your strategy going into a fight?

A: As a wrestler, I'm obviously comfortable with my takedowns - and that's what I'm known for. I don't ever worry about somebody else taking me down and I stick to the basics. I try to keep my main weapons under wraps because I want to save them for the big fights and the big paydays. There are a lot of questions like, "Does McKee have hands? Can McKee kick?" I don't really feel I have to answer that because right now people respect me for my takedowns. So I'll let them focus on that, let them study the tapes of my fights and expect me to come out and only do takedowns. Then they'll have a surprise when they don't meet a takedown. I'll open up another whole can of worms for them to deal with. I've got more game that I've let people see. Right now I'm just doing the bare minimum it takes to win. But when the right time comes against the right opponent then I'll let the dogs out.

Q: What's your training schedule like?

A: I love to train. I train in my sleep. I train from about 6:30 PM until about 9:00 PM. Sometimes I'll go until 2:00 AM, if I can find anyone to train that late. I just go until I'm tired - and it is hard for me to get tired. I would like to move into the upper echelon of fighting - get some fights in Japan and some in Europe - I've been working with Tedd Williams to make some things happen so I'm hopeful. I'm ready, you know. I'm 30 years old and I want to take on the world's best within the next five years or so, while I'm still in my fighting prime. I'm an intelligent entrepreneur so I want to make a name for myself, be able to say that I did it, and then move to the next level of life - whatever that may be.

Q: Do you have any fear of the Brazilian style of jiu-jitsu?

A: Oh, no. I love to fight the guys who do the Brazilian style because they have this idea that they can dominate anyone on the ground and so they will play around in my own backyard. I've fought some of the most effective jiu-jitsu players and I know that I've given them nightmares because of what I've done to them

Facing Joe Charles (1), McKee takes him down (2), controls the knee (3), leans back (4), and applies a foot lock (5).

Shooting low (1), McKee takes Joe Charles down (2), passes his guard (3), gets side control (4), then mounts for the key lock (5).

in their guard. So I don't feel any particular threat from Brazilian jiu-jitsu over any other style. I feel more threatened by a wrestler because I have so much respect for wrestlers that I might not go out as hard against them.

Q: You've got a successful line of mobile communications stores in Southern California. What is driving you to get back on the mat and into the cage?

A: I've got an ego problem in the sense that I always want to be the best at whatever I do. I've got a competition demon living of me and he's manifesting himself. Seriously, I don't know. I just like to fight and accomplish things. This goes for business, for being a husband, for being a father, and for being a fighter. Everything for me has been a fight to make it work - so this is just another expression of my personality to overcome whatever I'm facing.

Q: What makes the difference between the guy who wins in the cage and the one who gets carried out?

A: I think 90 percent of it is just having the belief in yourself that you're going to win - that you're not going to let your opponent impose his will on you. That's all that I think about when I fight - I'm going to win. There is no in-between or no thinking that maybe I'll win, or that I hope I win, or that I want to win - just that I will win. I put a lot of pressure on myself. I don't really think about the people who are watching. I just think about how I'm going to perform - because I'm a winner, you know? I've always been on top, so there's more fear of losing for me than anything else. I don't accept anything other than my best. I just have to go do it. I've talked to Michael Jordan and Dennis Rodman about this and they're the same way - they have a winner's mentality. Now I understand that other level of being good. Because I can relate to these people who just keep pushing themselves until they're eventually the best without realizing they're the best - because they're still trying to be the best. So mentally you never let up. You just keep going and going and going.

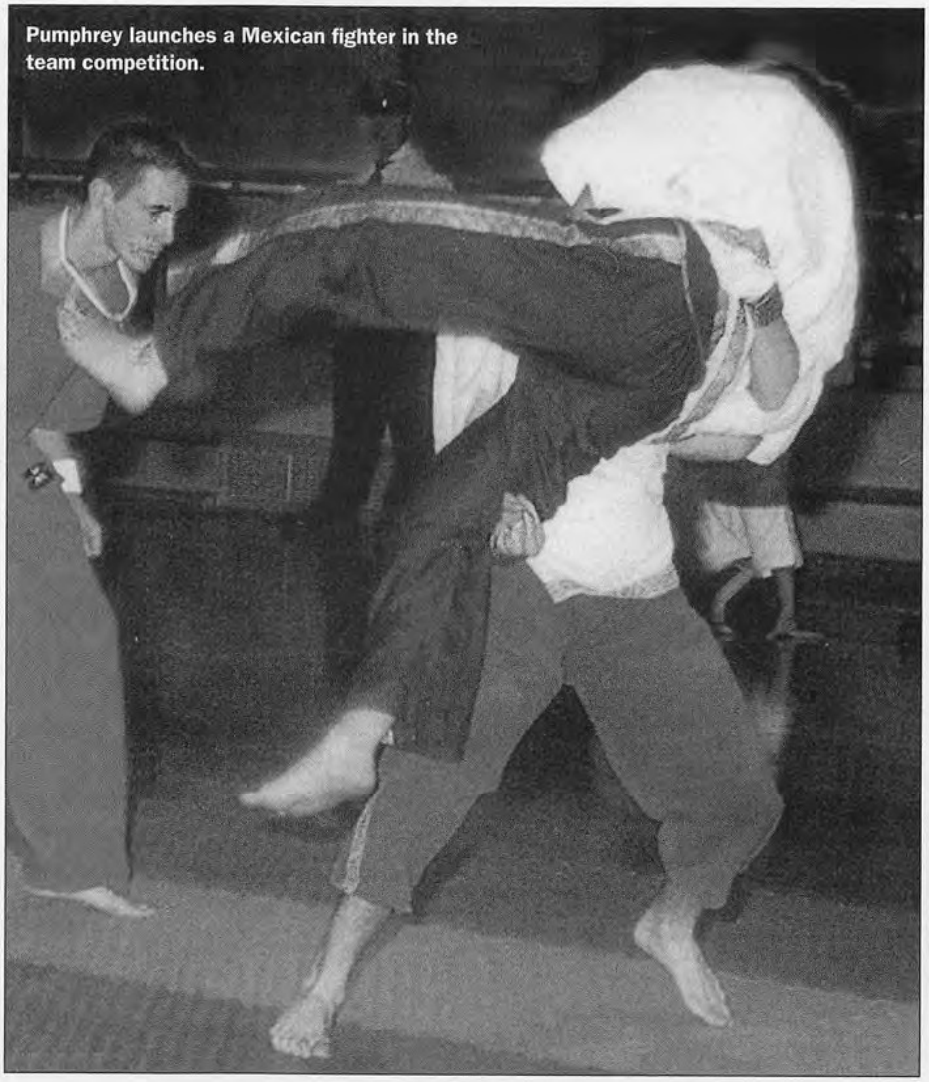
A Spanish fighter tries to defend against the onslaught of Dean Lassiter.

Team USA Wins World Pankration Championship

By Sheldon Marr

Mark Schultz, Keith Hackney, and Sheldon Marr Coach USA to Historic Win Over Israel, South Africa, Canada, Japan, Mexico, Australia, and Spain.

Lamia, Greece - Led by Justin Ellison and Craig Pumphrey the USA men's team posted a convincing win over eight international teams from all corners of the globe. In the individual championships as well, Travis Phippen, Dean Lassiter, Justin Ellison, and Sarah Chance all walked away with top honors, with Catalina Chavez, Craig Phumprey, Daniel Campos, and Randy Lassiter all racking up top three finishes and sending a message to the rest of the world that the USA Pankration Team is *the* team to beat in the world right now.



Pumphrey launches a Mexican fighter in the team competition.

Pankration Roots

Pankration is an ancient Greek martial art that has been traced back as far as 1700 BC. It is considered by some the be the "original" Western martial art and is often described as a combination of kickboxing and submission wrestling. Pankration first entered the Olympic Games in 648 BC, where it remained for over 1,000 years until 394 AD. The art was then eliminated as a competitive sport due to it's extremely violent nature. This because the athletes fought completely naked and occasionally to the death. However, with modified rules that pre-

Team USA on the victory stand. Back row (l-r) Lassiter, Pumphrey, Ellison, Campos, Burns, and Rueda. Middle row (l-r) Chance, Schlesinger, Chavez, Schultz, Hackney, Marr, and Carver. Front row (l-r) Phippen, D. Lassiter, and J. Lassiter.

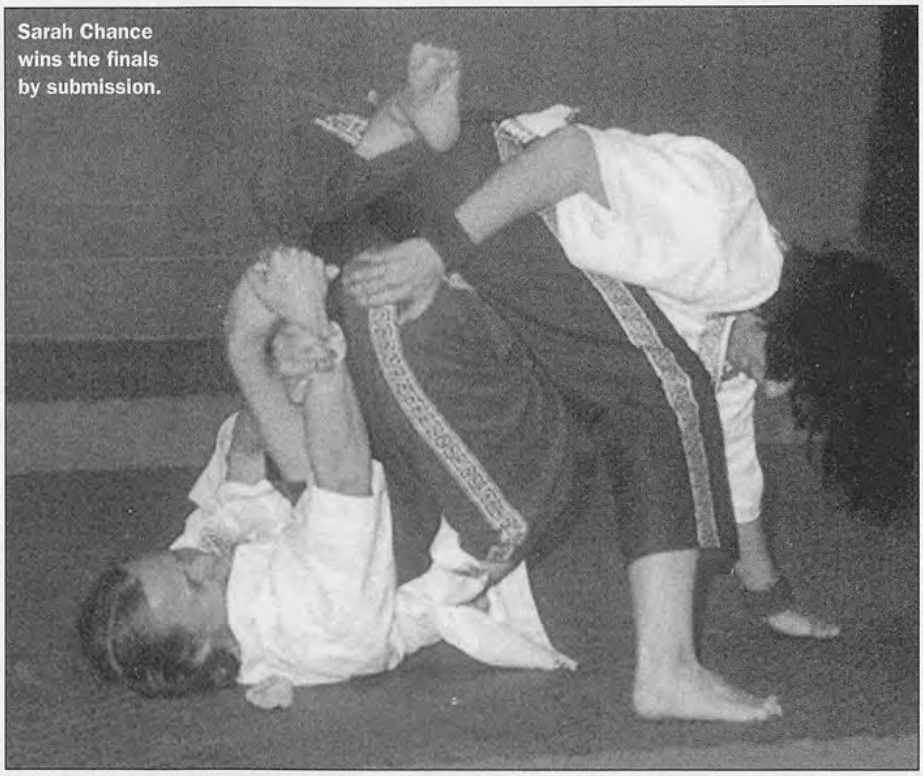
Dean Lassiter submits a Spanish fighter in the quarterfinals.

serve the safety of the athletes while taking out none of the sporting and competitive fire, there is an international effort afoot to bring pankration back into the Olympics in Athens, Greece in the 2004 Olympic Games.

Olympic Movement

There is a strong precedence that such a movement might succeed. In recent Olympic history, judo was added to the Games in 1964 in Tokyo - the host country is allowed to enter a national sport - and taekwondo was added in 1988 when the Games were held in

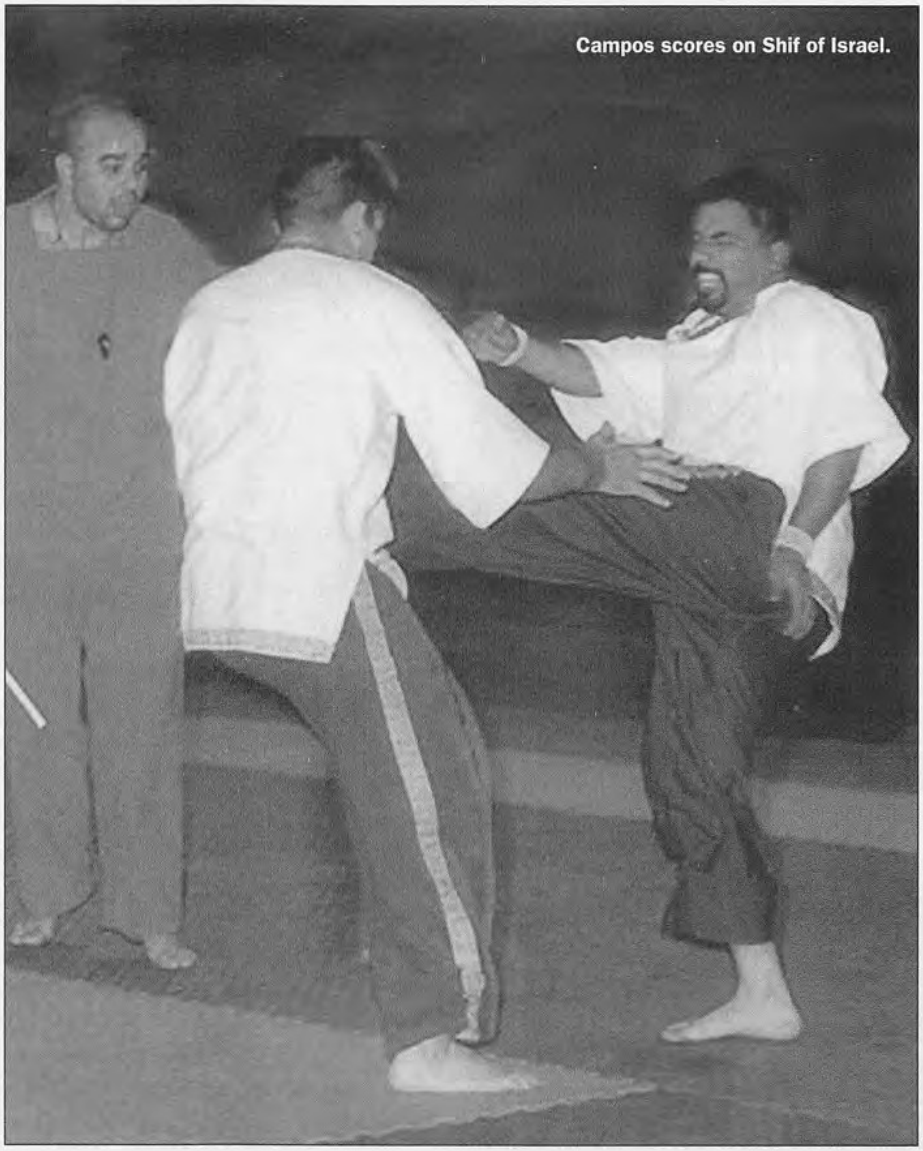
Seoul, South Korea. The International Olympic Committee (IOC) mandates strict requirements based on the number of participants, countries and continents involved, as well as the number of national, continental, and world championships held before granting a national sport Olympic status. Now with the completion of this historic event in Lamia, Greece, the Greek Ministry of Sports and the Hellinic Federation of Pankration Athlima are on track towards their goal of putting pankration back into the Olympic Games.

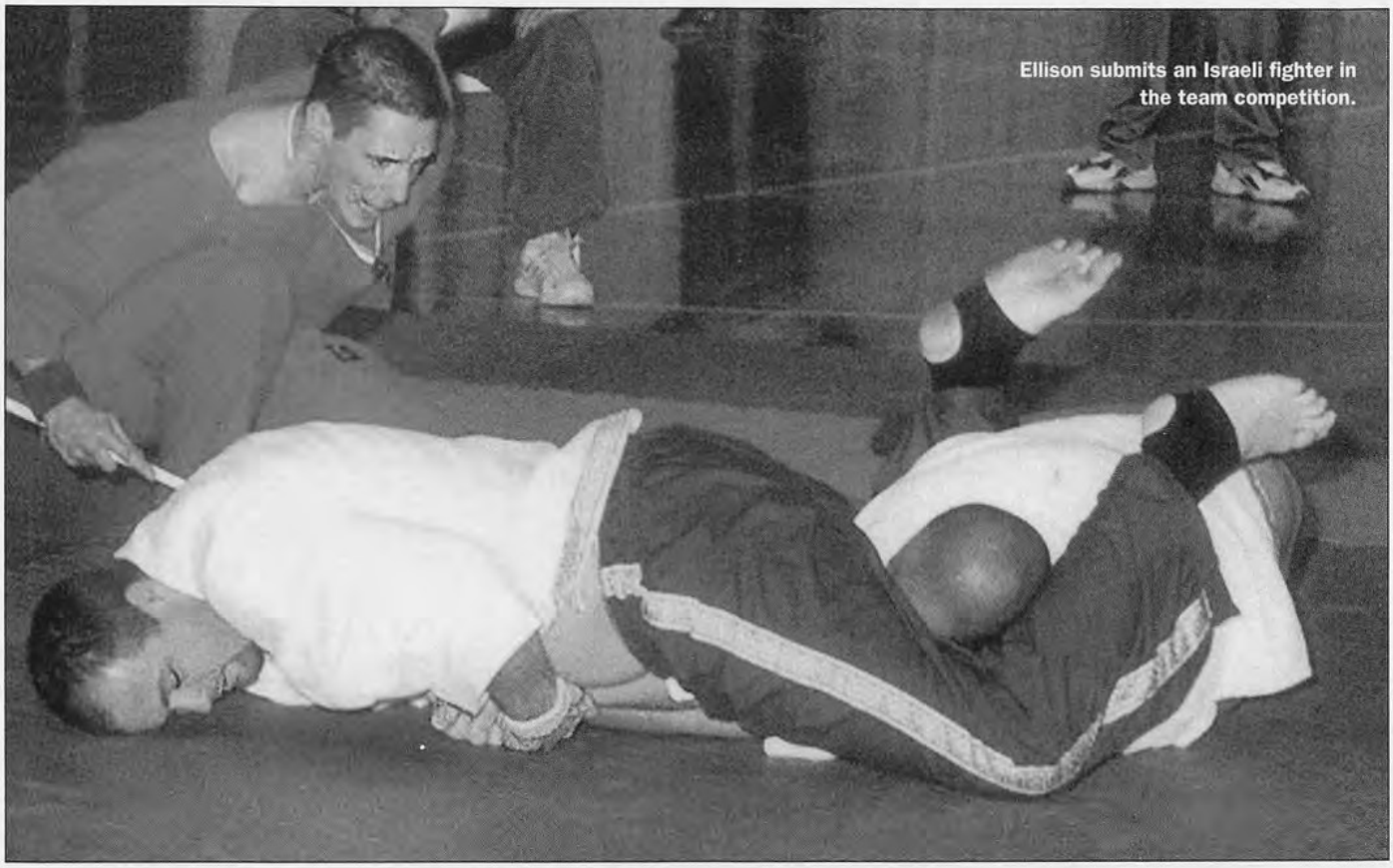

Sarah Chance wins the finals by submission.

MMA Well-Represented

The 2000 World Pankration Championships attracted an impressive list of mixed martial artists from around the world, and many of the athletes in attendance had previously represented their countries in karate, judo, and wrestling at the national and international level. A number of well-known NHB fighters representing several countries were also in attendance including Carlos Newton of Canada (UFC, Pride), Mick Cutajar of Australia (Rings), Shonie Carter of the U.S. (UFC, Pancrase, Extreme Challenge), and Justin Ellison of the U.S. (Bas Ruttan Invitational champion). It appeared that the many of the NHB fighters for off to a somewhat slow start, however, being used to longer time limits than the one 5-minute round being used in this tournament. Of the NHB fighters at this event, only Ellison was able to grab the gold.

Team USA coaches Hackney and Marr at the Parthenon in Athens.


Campos scores on Shif of Israel.



Ellison submits an Israeli fighter in the team competition.

Team USA In Upset Win

Team USA was probably the most inexperienced team at the event, as this was the first time they entered as a team. Most of the other contries in attendance had competed together as teams in heir Continental Championships. Despite that, Team USA looked very impressive, and ended up capturing more individual medals than any other country in the individual weight divisions. The USA competitors then went on to a first place finish in Men's Team Competition and second place finish in the Women's Team Competition.

Phippen shoots on Ambrozi of Israel.

Men's Division

Travis Phippen (an NCAA wrestling champion) of Olathe, Kansas, started the U.S. off right by winning the 64 kilo class. Randy Lassiter of Beach Park, Illinois, looked great in the 70 kilo class, losing a close decision to a very experienced Israeli fighter in the finals. Team captain Dean "Mr. Cool" Lassiter of Kenosha, Illinois, lived up to his own bold prediction by destroying the competition in the 77 kilo class. Dan Campos of Greenfield, Wisconsin impressed all by winning the silver in the 95 kilo class and Justin Ellison of Bountiful, Utah breezed through the competition in the 115 kilo class, then went on to an MVP performance in the team competition by submitting all of his opponents. Craig Pumphrey (who is in the Guinness Book of World Records for rolling frying pan up like a newspaper, with his bare hands!) started a little slow in the open class, but cam back and looked great in the team competition.

Conclusion

As the 2004 Games draw closer there is strong evidence that many of the top USA judo, wrestling, and no-holds-barred competitors will join the movement in hopes of competing in the first mixed-martial-arts sports ever held in the modern Olympics. In this event, for example, Mark Kerr, one of the world's top NHB stars was considering competing until a last-minute scheduling conflict forced a change of plans. He has been quoted as saying, however, that he "plans on being on the 2004 team." In addition, international U.S. stars Jerry Bohlander, Guy Metzger, Pan-Am Pankration Champion Vernon "Tiger" White, have all expressed interested in trying out for the team as well. Furthermore, Lion's Den founder Ken Shamrock is also a member of the Team USA coaching staff, and is one of the world's most popular MMA fighters with a huge public following. With that kind of support, the Pankration movement is gaining support and gathering steam for the final push for the 2004 Olympic Games!

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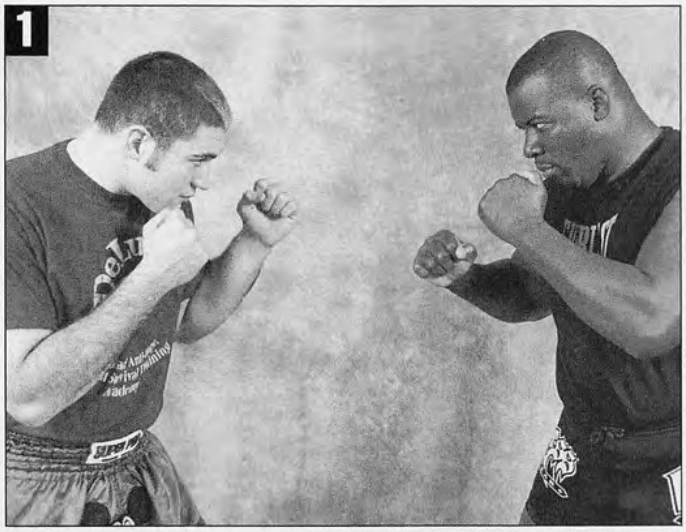
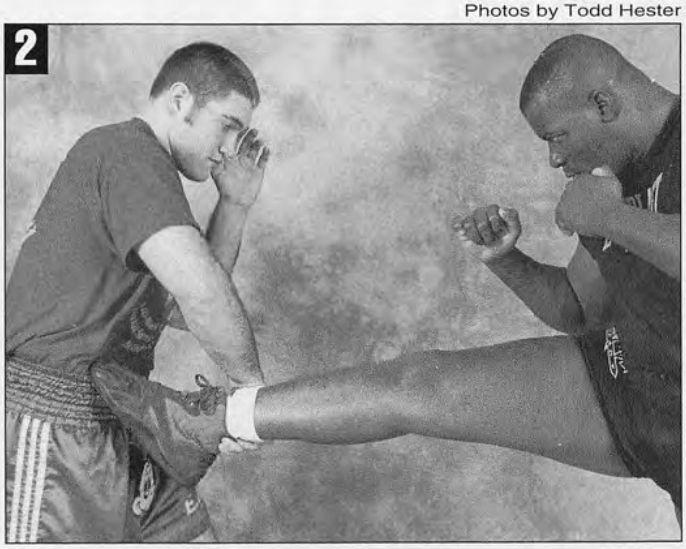
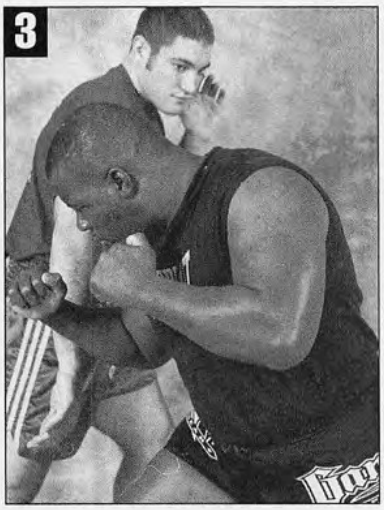
Heath Herring Fighting Techniques

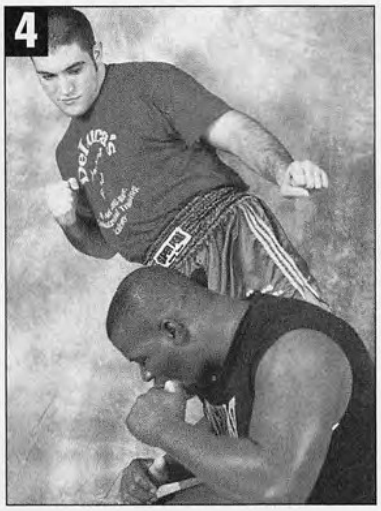
BY HEATH HERRING

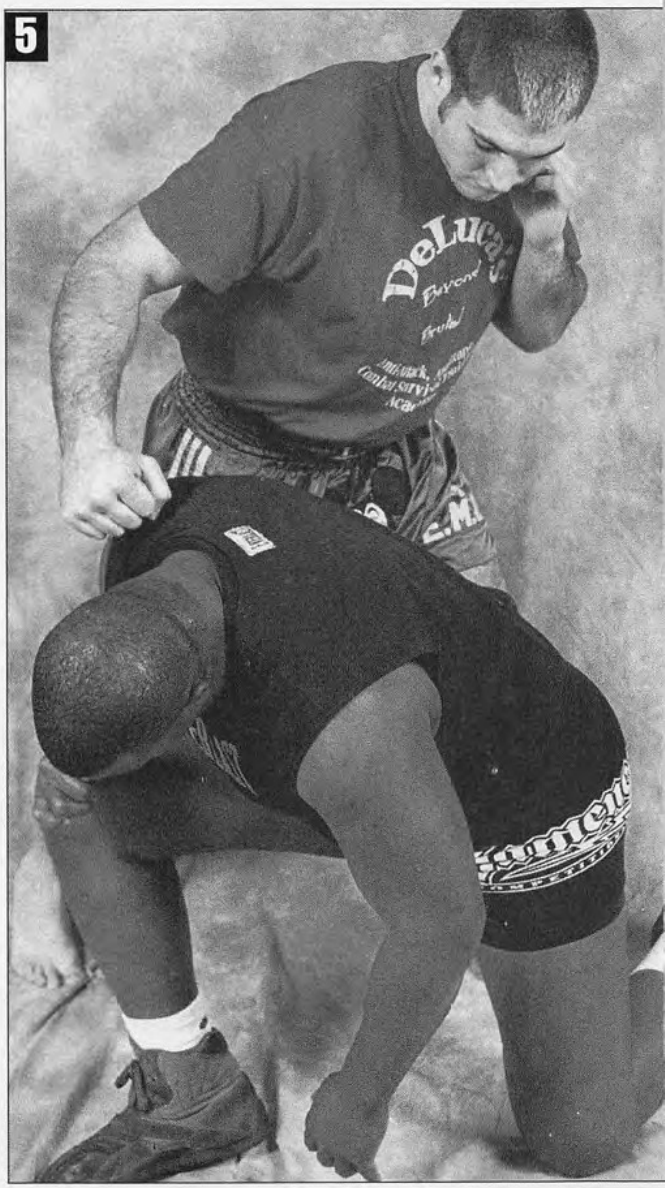
Photos by Todd Hester





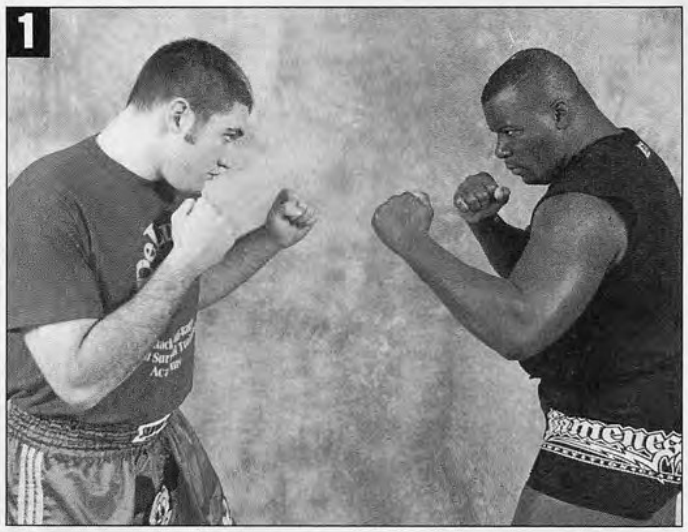


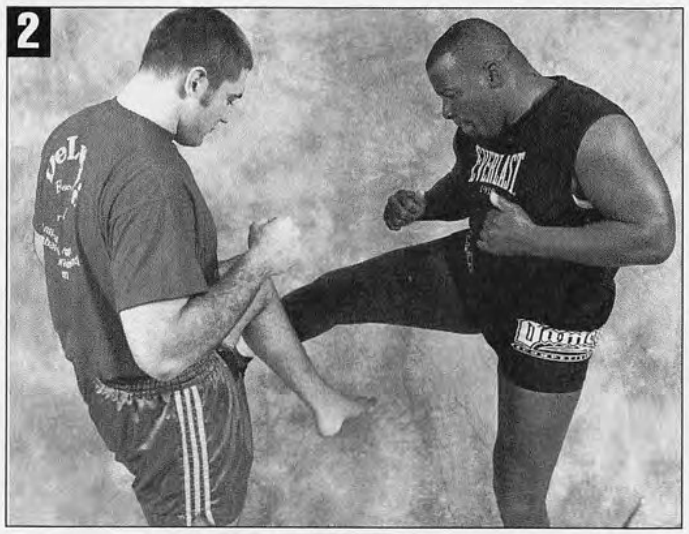


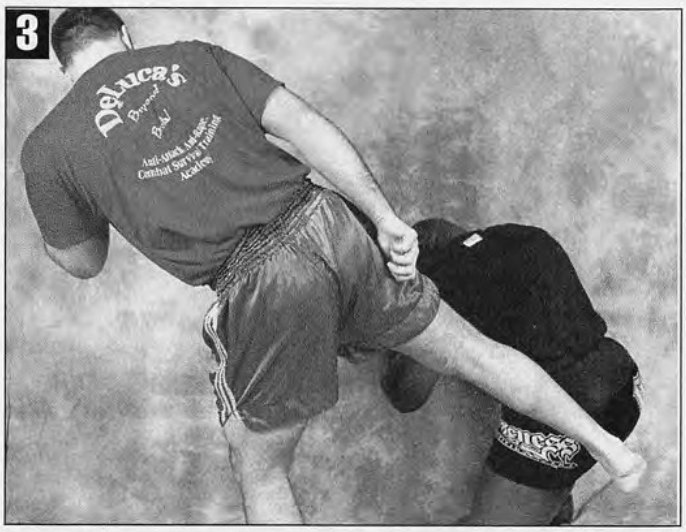


Front Kick Defense and Counter

Heath Herring faces training partner Joe "Ghettoman" Charles (1). As Charles launches a right kick, Herring blocks it to the outside (2), steps to the side (3), and then kicks to the back, bringing Charles down (4), and finishing with a right to the head (5).

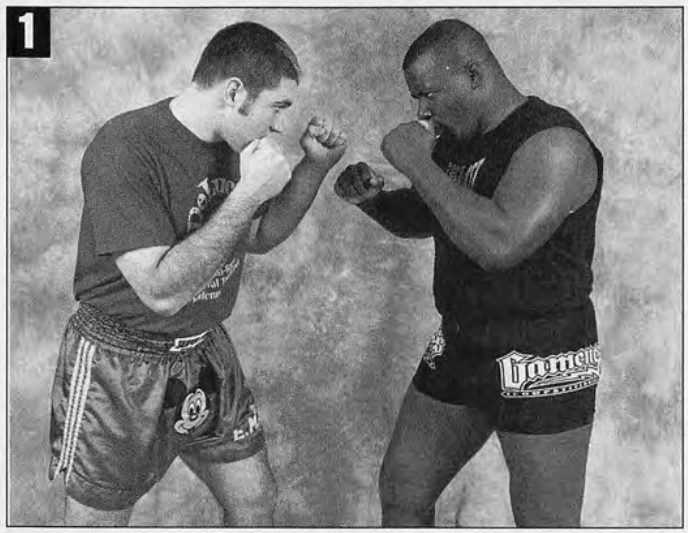


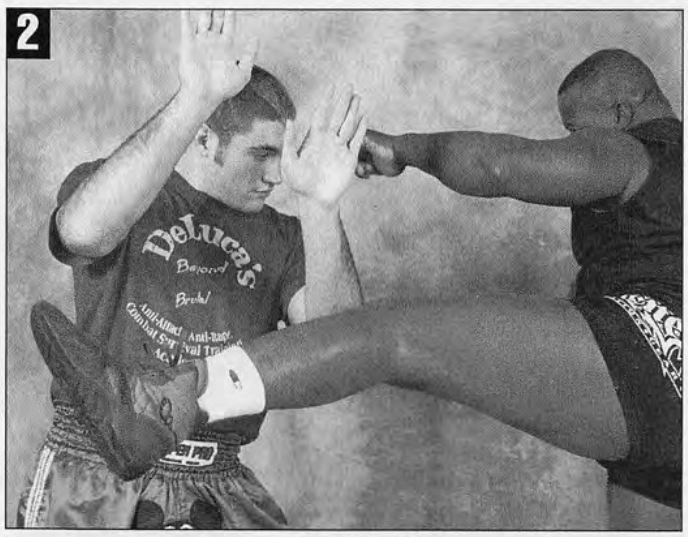


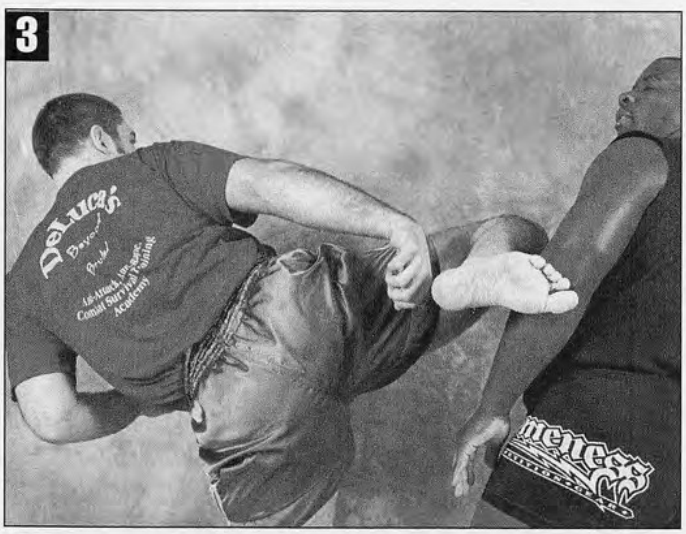


Shin Kick Defense and Counter

Heath Herring faces off against Joe "Ghettoman" Charles (1). Charles attempts a low roundhouse kick which Herring blocks with his shin (2), then changes leads and kicks to Charles' right side (3), downing him.



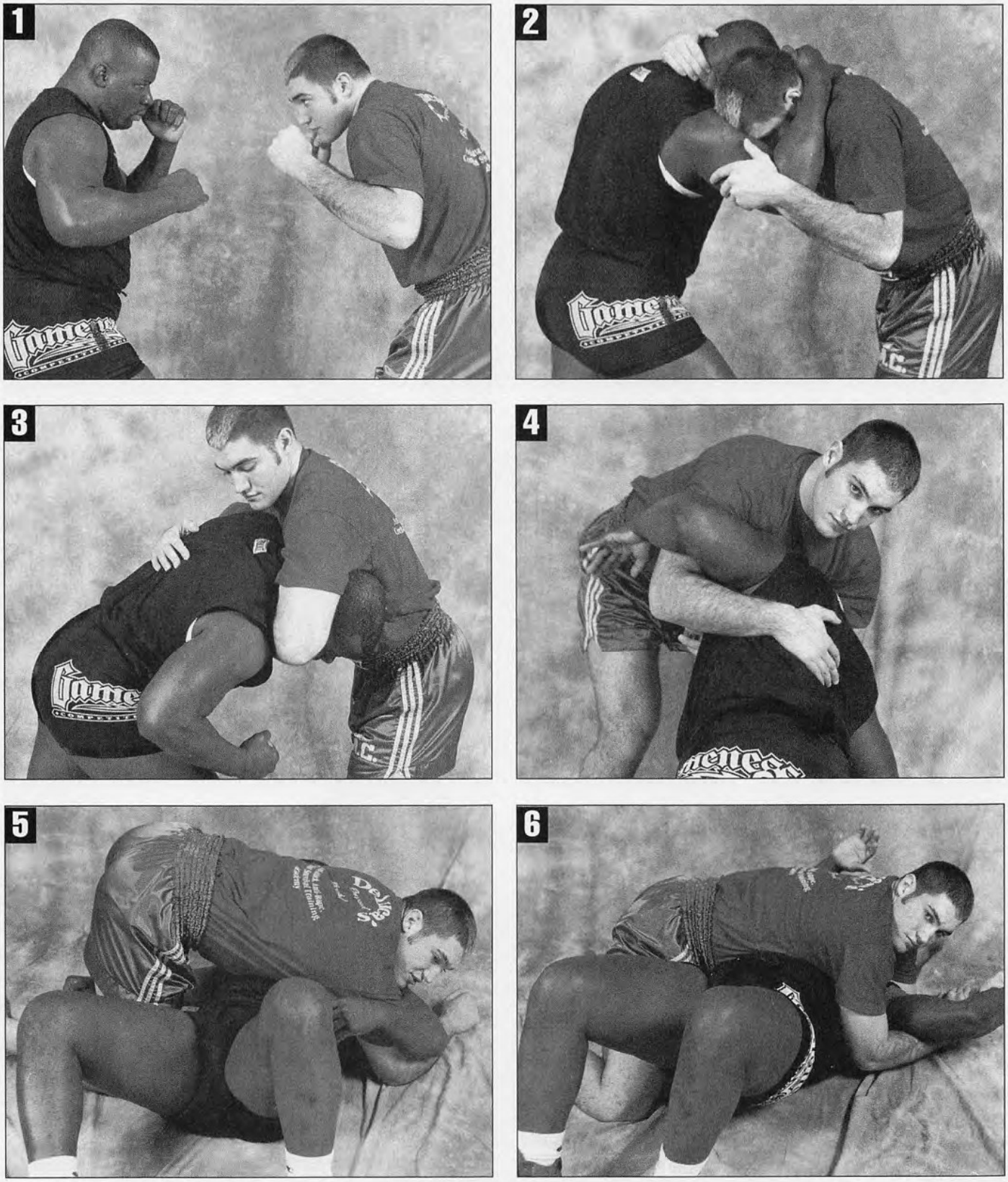




Roundhouse Kick Defense and Counter

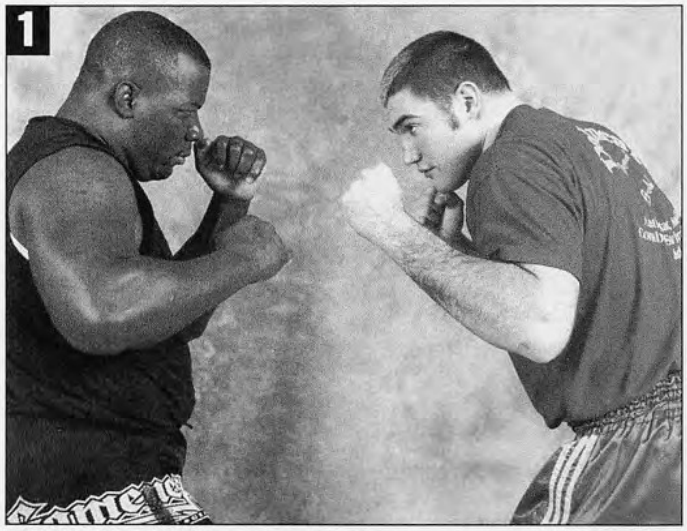
Heath Herring faces training partner Joe Charles (1), who simultaneously kicks and punches from the left side, which Herring blocks with his forearm (2), and then counters with a roundhouse right kick (3).

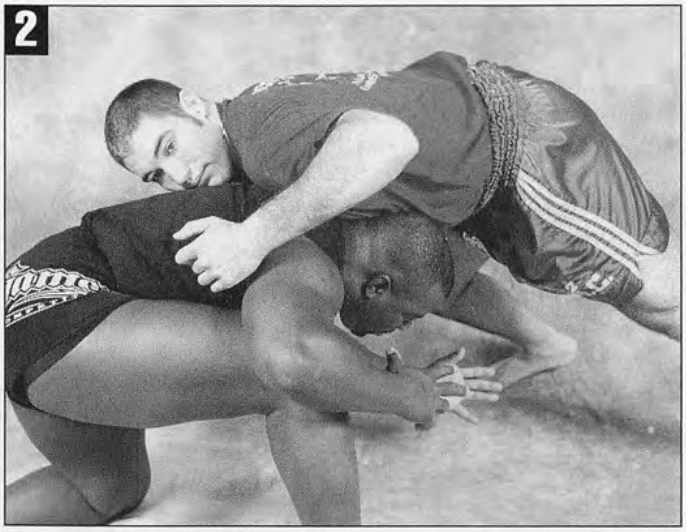
Heath Herring Fighting Techniques

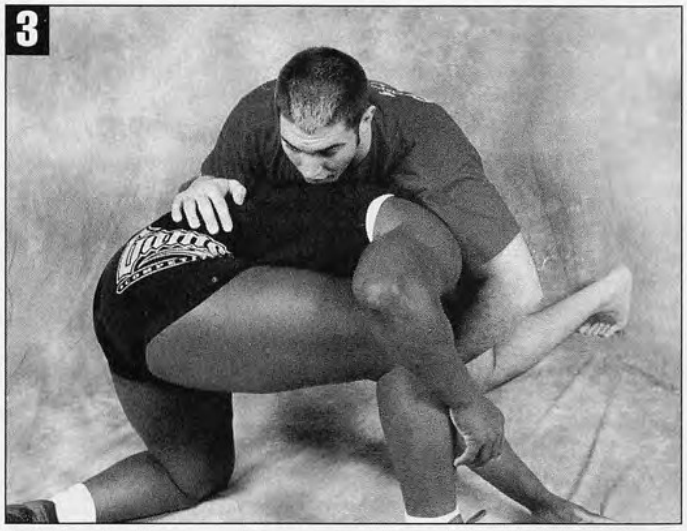


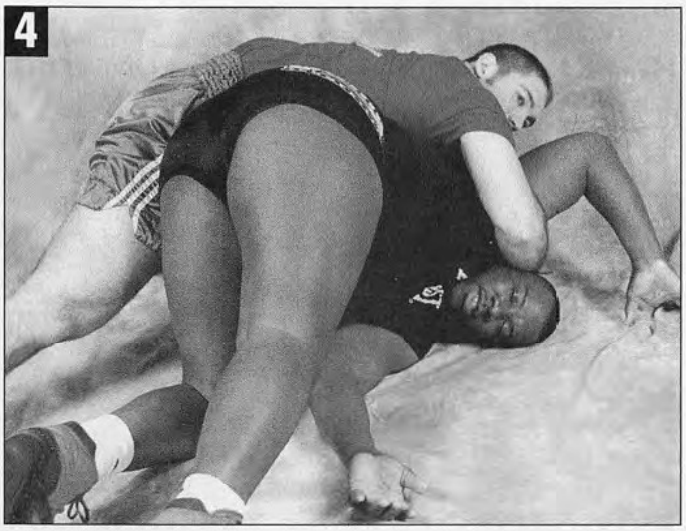
Front Choke Takedown to a Key Lock Submission

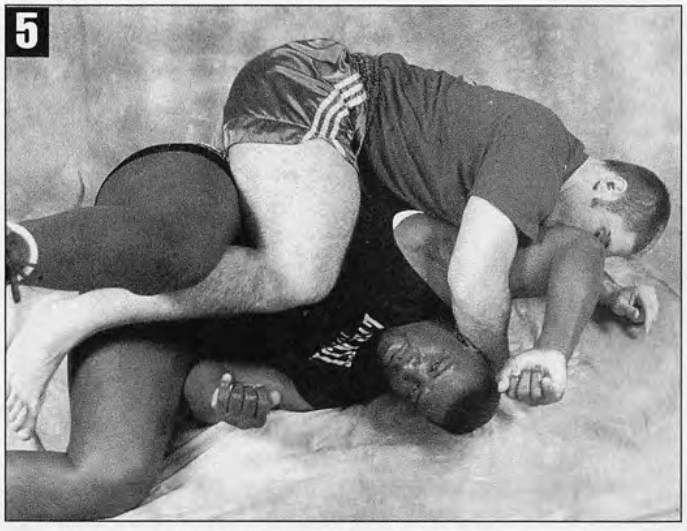
Heath Herring faces off against Joe Charles (1). The two close and lock-up in a clinch (2), and Herring slides down and applies a guillotine to the neck (3). Stepping back, he takes Charles to the ground (4), goes to side control (5), and then applies a key lock for the submission (6).

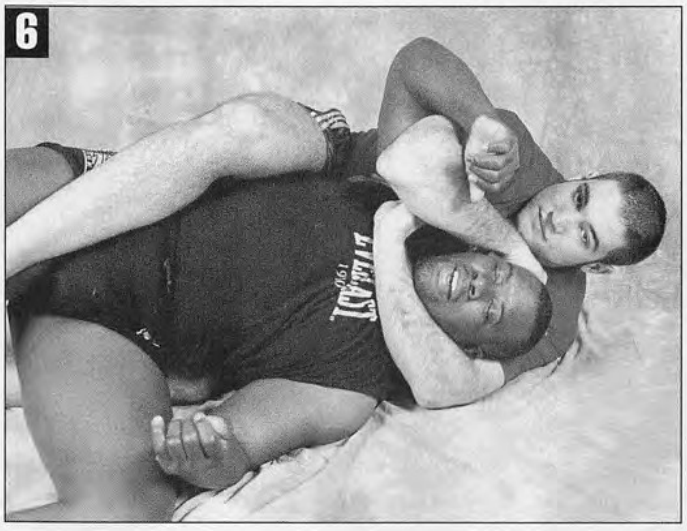








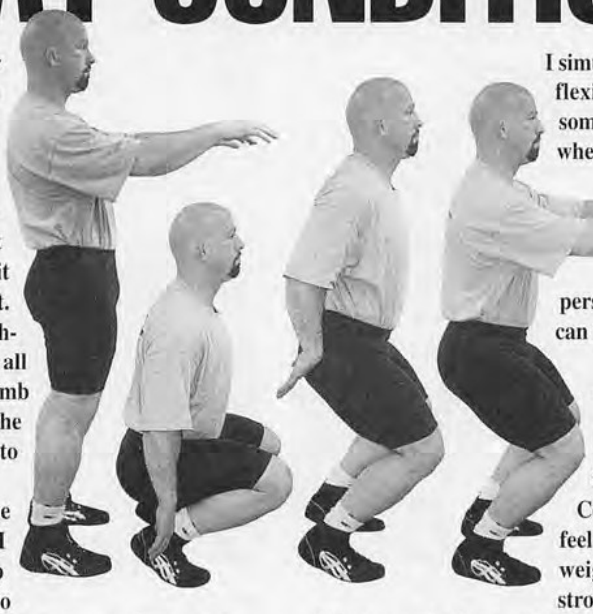




Takedown Counter to a Choke

Heath Herring faces Joe "Ghettoman" Charles (1). As Charles shoots in for the takedown, Herring counters by sprawling back (2), goes to the side (3), and then takes the arm and pins Charles to the floor (4). Hooking his foot between Charles' legs, Herring takes the mount (5), then goes to the back and applies the naked rear choke for the submission (6).

COMBAT CONDITIONING



Animals in the wild are in far better shape than human beings. Regardless of size, they are stronger, more flexible, and have greater endurance. Yet, they do not push weights or train on mechanical devices. How do these animals get into this kind of condition? They do it by working with their own body weight.

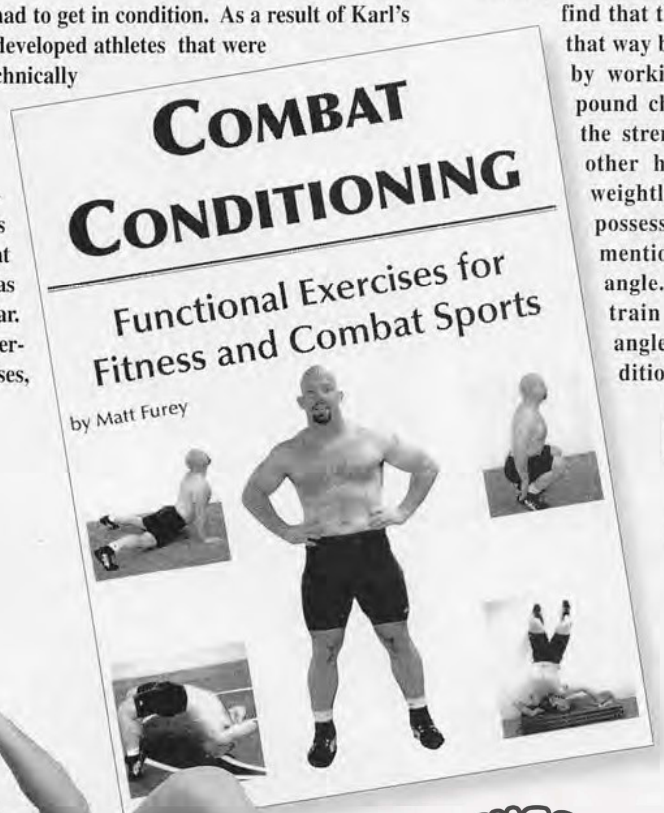
They master their weight by stretching from all directions and from all angles. Animals also run, jump, climb and wrestle. If an athlete wants to get the most out of himself, it is a good idea to copy the way of the animal.

Don't believe me? I don't blame you. I once believed the same. Then I met Karl Gotch, a 1948 Olympian who is revered as the "God of Pro Wrestling" in Japan. Before Karl taught anyone in Japan a single hold, the athlete had to get in condition. As a result of Karl's training method, he developed athletes that were physically and technically superior to those who used other modern-day methods.

None of the exercises Karl Gotch teaches require weights, yet at 75 years of age he has the strength of a bear. Within 30 days of performing these exercises, I simultaneously increased my strength, flexibility and endurance. This is something that I could not accomplish when I trained with weights. Lifting weights can make you stronger, but the strength is usually not functional. The size of a person's muscles does not mean he can hit harder, faster, or more often.

Another amazing fact about this method of training is this: You can give up all weight training for 90 days and simply do the calisthenics I teach in my book, Combat Conditioning. After 90 days, if you feel inclined to test yourself on the weights, you'll note that you are stronger than ever before.

When you look at primates (or any other animals), you'll find that they are incredibly powerful. Did they get that way by lifting weights, or did they get that way by working with their own body weight? A 60-pound chimpanzee, for example, has three times the strength of a human being. An ape, on the other hand, has the strength of 10 Olympic weightlifters. More importantly, these animals possess an ungodly level of strength (not to mention flexibility) from every position and angle. If you follow the way of the animal and train your body from every position and angle, you'll soon be convinced that this conditioning method is the best.



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Catch of the Day

Continued from page 8

who taught deep-breathing exercises and all-around waist movements as part of a health regimen. Bragg railed against those who had excess baggage around the middle, and coined the phrase, "Your waistline is your lifeline," saying you should never let your waistline grow larger than it was in your prime

Martin "Farmer" Burns was of the same school. Burns was a world champion professional wrestler, back in the days when there were real contests. He was known the country over for his combat skills and for his legendary athletic feats. In 1914 Burns put together a mail order course entitled, *Lessons in Wrestling and Physical Culture*. In this classic course, Burns, a lean, powerful 165-pounder with a 20-inch neck, talked about how to train in a way that is just as applicable then as it is today. Burns' waist was free of excess fat, yet he didn't have the cosmetic six-pack look so greatly desired today. I don't think this mattered to Burns though, as he had these enviable things say in his writings: "My own abdominal muscles are soft enough when relaxed, but when I "set" them the muscles are as hard and rigid as the muscles of my arms or legs. In fact you might strike me with all your force on the stomach with your clinched fist and not cause the least pain. Many have done this and suffered more pain from the blow than I, for my stomach muscles have been trained and developed just as carefully as all other parts of my body...take daily exercises for the development of the abdominal muscles. There is nothing better for this than my methods of DEEP BREATHING and HOLDING THE BREATH"

"My own abdominal muscles are soft enough when relaxed, but when I "set" them the muscles are as hard and rigid as the muscles of my arms or legs.

Well, well. Deep breathing and holding the breath. Now how in the world could that help you develop Combat Abs? You'll find the answer when you perform Farmer Burns' Stomach Flattener as well as any combination of the many super-effective exercises to choose from in my new book, *Combat Abs: 50 Fat Burning Exercises That Build Lean, Powerful & Punch-Proof Abs*. The standing exercises, known as the "magnificent seven," are to be done every morning upon arising. They will reduce your waistline while making your entire midsection stronger and more flexible. They will energize you for the whole day, and they will improve the functioning of your internal organs. Stronger organs means better respiration, circulation, digestion and elimination. And that means the burning of unwanted fatty deposits from your midsection. Are you ready to have a midsection that is strong, healthy, and functional? Then be sure to do more than simply read my new book - use it. We've all heard the saying, "Knowledge is Power." Many people think that information is power, too. It's not. Information is nothing but information. Information can become power, but only when it is applied. Remember the Irish proverb: "Just nodding your head won't row the boat." Emblazon that message in your heart and follow the program in this book. As you read and act, these exercises will cast a miraculous spell on you; a spell that will change your life for the better.

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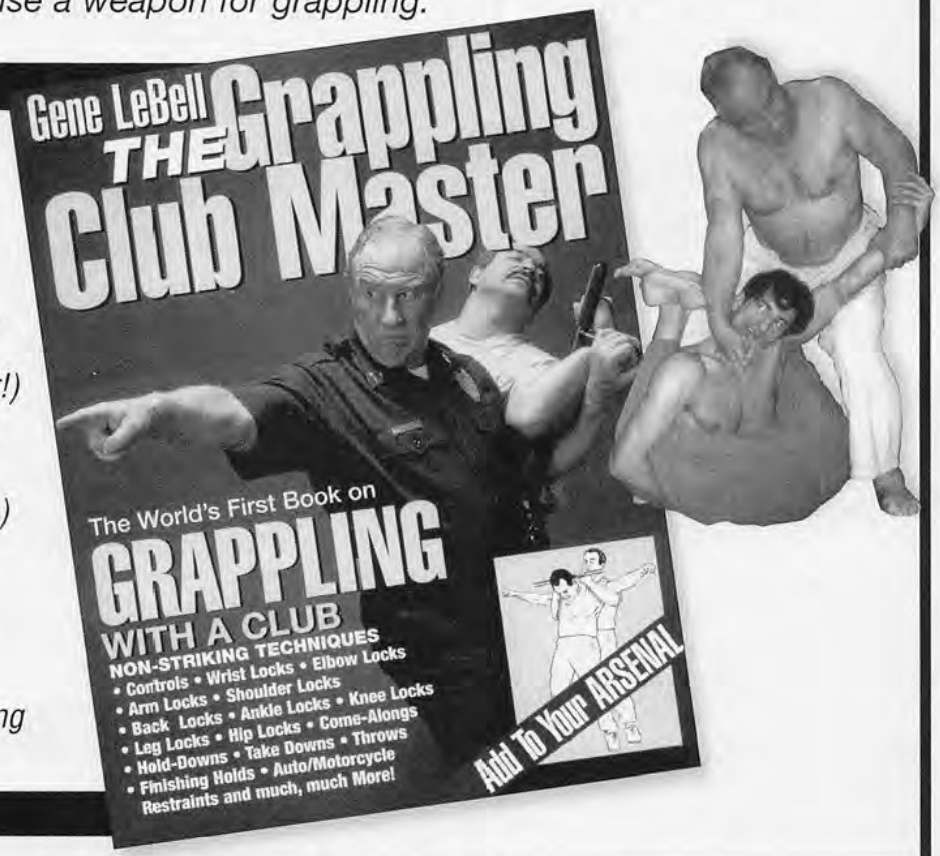
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Damage, Ink

Continued from page 10

Now none of these were going to get me to tap but all together they formed a symphony of abuse that would take its toll and more importantly break my flow. From the imaginary fly grabbing to the random ripping assaults the cumulative effect was a distraction that I could nary afford.

And so it happened that I found myself mounted and was shrimping into an escape when Furey threw an ankle in front of my face and introduced me to the crooked head scissors. The vertebrae in my neck cracked like old wood and whether driven by fear of spending my life grappling from a wheelchair, or actual pain, or both, I tapped. Total elapsed time? It had seemed like several minutes but some smart-ass student of Furey's had actually been holding a stopwatch and had timed it at 21 seconds. Shit. Ain't I one friggin' bad ass motorscooter?

This was not the greatest way to start my Loser and Still Champion world tour. How could anyone else beat 21 seconds? And if they did, what would that say about me? The prospects ahead are dismal. Now I'm thinking about perhaps postponing my tour and going back to Furey's school to face the man who put my world tour off to such a lousy start. Why, you ask, would I want face Furey again? I don't. I'm not that crazy. I'm going after that fool with the stopwatch.

No-Holds-Barred

Continued from page 24

passion not only for combat sports, but for justice and truth as well.

The Internet itself provides an immediacy and level of interactivity that older media like radio and television can only covet. Where else can an average person make a toll-free call or send an e-mail to interact, live and uncensored and unfettered, with the Gracies or a Shamrock or Mark Coleman or any of the hundreds of guests we have had on the show? And where else can they and I have such a broad platform from which, in real time, we can tell the world the truth about all the technique, training, courage, discipline, and hard work that make the mixed martial arts such an exciting as well as cutting edge sport? And the same applies to the guests we have had from other combat sports.

This interactivity creates an opportunity and responsibility for the supporters of combat sports. The show has exceeded most of the expectations of the eYada people because I have successfully brought in a core audience of people on the Internet while publicizing it throughout various Web sites and through an e-mail newsletter, in addition to taking the show on the road and Webcasting live from the site of many events. While it took some time to educate the people at eYada as to just what I was covering, they have accepted the show both for its content and organization, and the fact that we have a relatively large audi-

Continued on page 90

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TABLE OF CONTENTS

PART I
- Introduction
- Early Days
- In The Marines
- Boxing
- Judo
- CIA

OUT TO ASIA:
- Aikido Interlude
- At the Kodokan
- Cathedral Caper
- My Karate Kick
- Art Broadbent
- The Good Old Budokwai
- E J. Harrison
- Donn Draeger
- Jon Bluming
- John Gilbey & His Correspondents
- Takahiko Ishikawa
- Masahiko Kimura
- Bill Paul
- Dermot M. "Pat" O'Neill
- The Legendary Fairbaim
- A Pause

PART II
- Taiwan: A Martial Watershed
- Return to America & Judo
- Judo and Taiji
- Back at CIA
- To Teach is to Love & Learn: A Soliloquy
- Xingyi & Bagua.
- The Other Internal Arts
- Rose Li: Cherchez la Femme
- A Word on Weapons

MY WRITERS:
- An Interlude
- Zheng Manqing: The Last Decade
- Ben Lo: Modest Man
- True Taiji
- Guo Lianyin

SOUTHEAST ASIA REVISITED:
- Laoshi's Other Top Students
- Zheng Manqing: A Summing Up
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No-Holds-Barred

Continued from page 89

ence for this new medium.

But this new medium is in its infancy and is not entrenched as the older media are. Don't take it for granted, folks, because if it does not continue to get enough support, it will disappear, and you will be left with endless blather about Tiger Woods and tennis and basketball and everything else in the sports world EXCEPT mixed martial arts.

The focus of the show has also subtly shifted since its inception in October, 1999. The show is now positioned as a combat sports show, showcasing all the fighting and grappling sports, with mixed martial arts as its centerpiece. But it is not simply a mixed martial arts show, as that sport has become so interconnected with the rest of the combat sports world that narrowing the focus will not only narrow the listenership but also dilute the depth of the show's content. You cannot have a deep understanding of the mixed martial arts without a good working knowledge of the techniques and current and past histories of the many sports whose styles are blended into the mixed martial arts and whose participants enter its ranks. And you also cannot understand the politics behind the battle for legalization and sanctioning of the mixed martial arts without understanding the state and thinking of the boxing and athletic commissions as well as the structure of boxing itself.

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Thus, "No Holds Barred" is not MY show, but OUR show. I hope if you have not done so already that you will become a regular participant in this interactive project. You can listen live, 3 to 5 PM Eastern Time (US), or listen on the archives, but make sure to support and defend the media that support and defend the sports you love.

Heath Herring

Continued from page 43

everyone there was so tough. You had Bobby Hoffman, John Marsh, Ricco Rodriguez, Travis Fulton, Rocky Bastini, Josh Barnett, and me. So this was an all-star event. First guy I had was Rocky Bastini and I ended up choking him out in the first round. Then I got Hoffman in the second round. And to tell you the truth I've never even seen the video of the fight, but from what T.J. has told me it was just me and Hoffman beating the hell out of each other for the full 15 minutes. I caught Hoffman in a keylock and I heard it pop - it was locked in solid - after that fight I heard that Hoffman had to take off 6 months to heal. But he got the decision and went to the finals. That just shows you how tough Hoffman is because he went to the finals and fought Barnett after our fight with a messed-up arm for the full 15 minutes. The major fights in that tournament all went to decisions. It was me and Hoffman to a decision; then Hoffman and Barnett in the finals going to a decision, with Barnett getting it done.

But that was a great show when you look at it. Ricco and I fight in Pride now, Barnett is still undefeated, Hoffman is turning up in Rings and the UFC - he gave Maurice Smith a really good fight.

Q: Then from there it was back to Aruba and the WVC?

A: Yeah, I went to Aruba again a few months later and won the whole thing, beating Bob Shriver from Holland in the finals because Cacareco got hurt in the semifinals and had to withdraw. So that was a great win for me. Then I got another scholarship to go wrestle and play football at a college in Pennsylvania. Eddie set the whole thing up and then one day he calls me and says that I had an offer from Ron Niquist to go live and fight for him in Holland.

Pennsylvania was actually a very tough thing for me to give up, because I had everything there that I wanted. Everyone there was really, really nice to me and I could have finished my degree. But when the offer came to go to Holland to live and train I started thinking that I should do something with my life while the opportunity was there, rather than put everything on hold for 3 or 4 years and then try to pick it up later. So I decided to seize the day, and I packed up my bags and moved to Holland and signed with Ron and the Golden Golden Glory team. At the time I wasn't sure if I was doing the right thing. But 6 months later, with three victories in Pride, I know that it was the correct decision.

Q: So in a matter of weeks you went from Texas to Pennsylvania, and then to Holland. Was there a little culture shock?

A: Yeah, of course. I got to Holland in February, a year ago,

Continued on page 93

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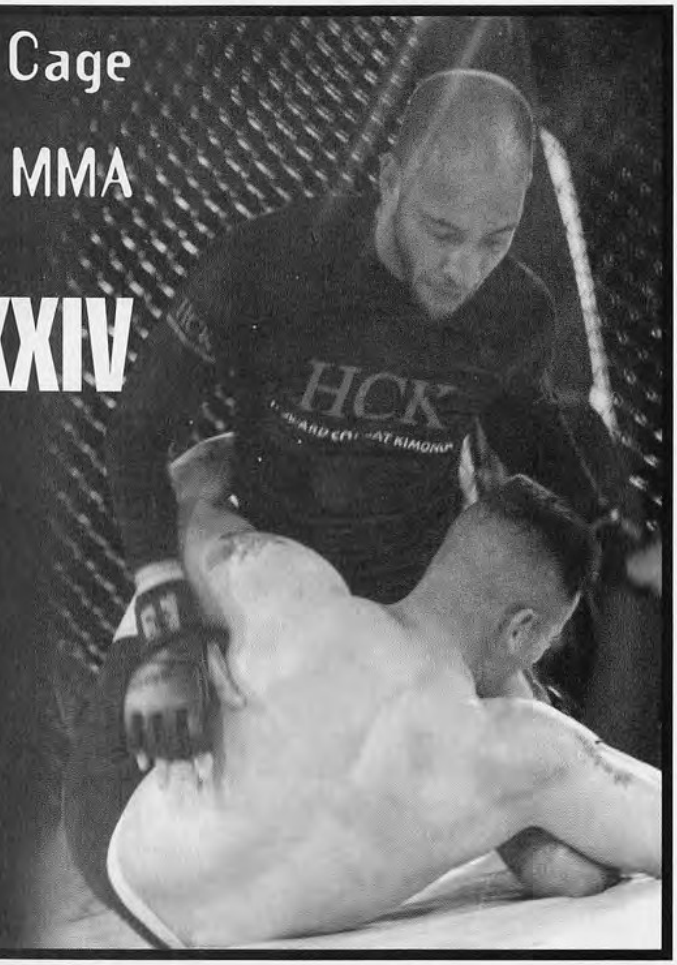

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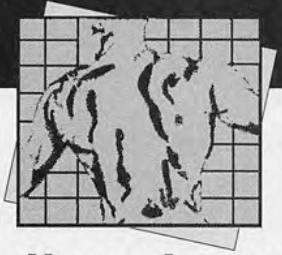

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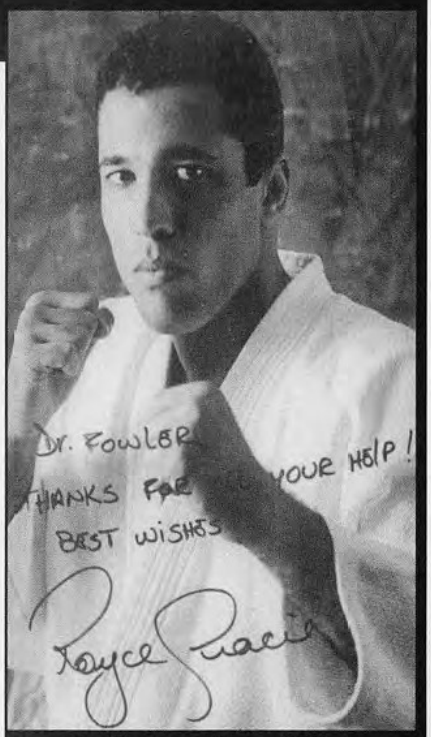

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Continued from page 43

and I'm thinking what the hell am I doing here? I didn't know anyone there. I knew Ron and I knew Bob Shriver and Gilbert Yvel and some of the other Dutch guys who'd fought in Aruba but that was it. So I started hanging out with Gilbert and training with him. This was around the time of the King of Kings tournament in Japan, which Gilbert ended up winning, so I went there with him, and that was my first time in Japan. So the whole thing was just a little bizarre to me. It didn't seem like reality.

Ron had the best of intentions in bringing me over but there wasn't anything solid for me. So by the middle of March I was just training on Gilbert's schedule - and Gilbert was in Amsterdam - so I had to travel an hour-and-a-half to do anything. So most of the time I was just sitting around by myself not doing anything. Then Ron hooked me up with one of the top stand-up trainers in Holland, Coors Hemmers. And then I started training full-time for real, starting in April.

Q: Did you do any fighting during this time?

A: I went to the Absolute in Russia, which was a total mistake for me. It was really one of the scariest things I have ever done and not because of who I had to fight. I got cut on the head in my first fight of the 8-man tournament and they stopped the fight. So I thought that I'd better get it stitched up because it was really long and deep. So I'm starting to go over there and Remco Pardo comes over and tells me, "Look, man, don't go. We'll go back to my room, I'll Superglue it shut, I'll put a butterfly on it, and then I'll take you to the hospital when we get back to Holland." I'm thinking, who the hell is Remco? In America when you get hurt you go to the hospital and that's that. So I left with a Russian trainer.

I found out that night that Remco is a very, very wise man - wise beyond his years - I will never doubt anything he tells me again. We get to the hospital and it is worse than any John Romero horror film you can imagine. *The Night of the Living Dead* was a light comedy compared to this place. There were dead bodies stacked in the corridors and lying uncovered everywhere. Blood was all over the operating room and they sat me down in a pool of warm blood - someone else's blood - on a table and stitched me up. I just wasn't sure I was going to make it out of there alive. If there was anything that made me appreciate democracy and Western civilization it was the Moscow City Hospital. And I was a VIP from America. I can't even imagine how they treat locals who go there. I think it is a place where life just isn't worth very much.

And I say that not to be mean. The event was well-run, it was promoted right, there was a big crowd, it was covered by the large newspapers, and there were even a lot of very high-ranking politicians there. So it was a good event. I think the plight of the Russian nation is mainly the result of their economic situation and how the general public was misused by the old political system for so many years. I mean the Russian people are friendly, the historical buildings like the Kremlin are beautiful, and they do the best with what they have - they just don't have very much.

Continued on page 95

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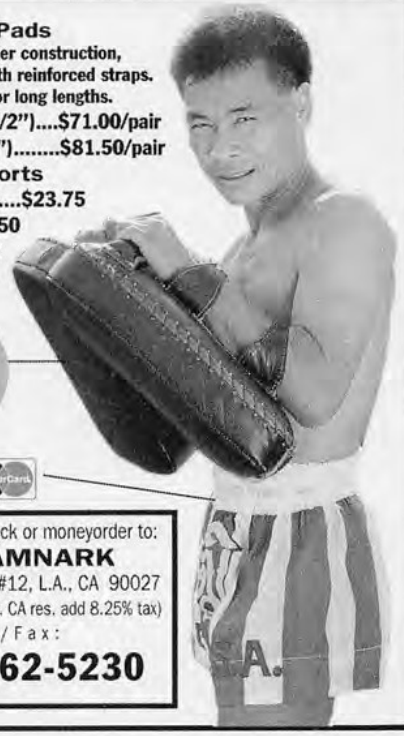

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This video contains 65 years of experience, including centuries old "proven" and "time-tested" exercises from all parts of the world, picked up during Karl Gotch's travels. The tape starts with simple exercises and builds to the more difficult ones. See Hindu squats and pushups, and various other body-weight exercises. Then watch as Karl's student practices the art of rope climbing like never before. First he goes up with hands and feet. Then with hands alone. Then with a rope in each hand. And then, the most amazing feat of all ... watch in awe as Karl's student climbs the rope upside down!

"If Karl hadn't agreed to release this tape, these proven and incredibly effective exercises would be lost forever. To put it mildly, these exercises have changed my life."
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After you see this you'll be motivated to train like never before. But there is a lot more to be seen after that, including the little known art called "bridging gymnastics" and the still rings. Awe inspiring material that WILL greatly benefit any combat athlete or fitness enthusiast.

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If Karl would have gone into detail for every possible way to work each exercise in the video, it would have taken several hours. So, instead, he has given the essence of what it takes to put you on the road to success ... doing so in a fraction of the time.

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Heath Herring

Continued from page 93

Q: Did anyone else warn you about that fight?

A: Yeah, Coors Hemmers, my coach, also told me not to take it - told me that I didn't need it. Coors is a funny guy. Every time he has a new fighter come and train with him he says they always lose their first fight. So actually, in retrospect, we both laugh about how it was good that I took that fight in Russia because I got that first loss out of the way and was then able to go into Pride and do well. Because my next fight was in Pride.

Q: Were shocked when your next fight was in Pride?

A: Yeah, of course. I had always dreamed about fighting in Pride, and I was coming off a loss, then all of a sudden there I am. It was really a result of Gilbert having won the King of Rings tournament. That gave Ron a lot of leverage and so he used the promise of Gilbert fighting to also get a fight deal for me. So I have to give a lot of credit to Gilbert and Ron for that. There are not a lot of fighters who make it to Pride and everyone wants to go - so for me it was a genuine honor.

Q: Do you feel limited by the small pool of fighters that you face in Pride?

A: Is it a limited pool or is it an elite pool comprised of the top fighters? I actually prefer it because you know all the fighters and you know what they've done and you know their tendencies. I think that's what helped me out in my first few Pride fights. I was the unknown factor and no one was really sure what I could do. No one knew that I could kick, for example, and that took Tom Erikson by surprise when I fought him. I lost so much weight from my first Pride fight against Willie Peters, that I think people didn't know what to make of it. I went from 260 pounds to around 230. It was really a transformation and people thought that they'd be fighting a jumbo-sized brawler and I came out as a stand-up striker and that threw a lot of people.

Q: How was your first Pride fight against Willie Peters?

A: Yeah, they brought Gilbert into fight Vitor Belfort and I was there to be the first fight of the night against Willie. Initially, I was supposed to be fighting Marcelo Tiger from Hawaii. But that didn't come through for some reason - and I'm not sure why to this day - but they got a replacement and it was Willie. It was a very good victory for me. I won by a choke in less than a minute. But I was bigger and stronger and I came in well-trained so I felt really good about it - especially since Willie is well-known in Amsterdam for being a tough, hard fighter.

Q: What was the general feeling in Pride about you fighting Tom Erikson?

A: Well, I know that Pride was a little worried about the way I looked. They didn't want this huge, sloppy fighter coming in, so I trained hard to come in really fit. Pride tries to do a total package show, to appeal to the mainstream Japanese fight fans - which I totally understand and support. They didn't want me to wear a wrestling singlet, they wanted me to wear fighting shorts, and they wanted me to try to change my look and also my ring personality - which I did. So I did the Heath Herring makeover.

Continued on page 96

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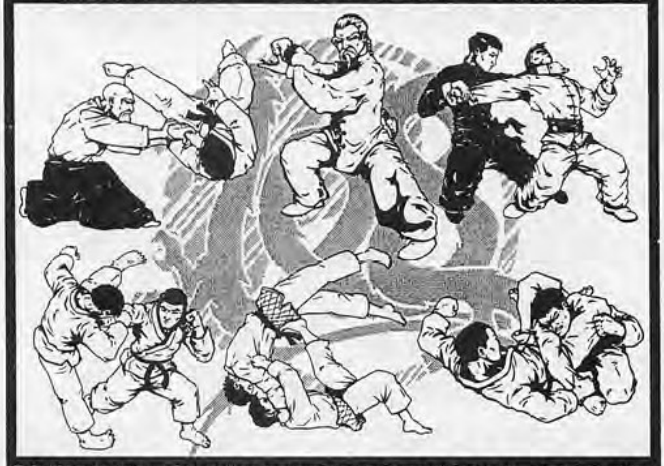

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Heath Herring

Continued from page 95

It was true that a lot of people thought that Erikson was going to kill me. But I was surrounded by Coors, Ron, Gilbert and the entire Golden Glory Team who believed in me, which really helped me. They all told me that I was going to win, and then they told me how I was going to do it. So I started believing it myself. I certainly wouldn't have taken the fight if I didn't think that I could beat him - and I know that Ron and Coors wouldn't have done it, either.

Q: Tom Erikson was considered nearly unbeatable by a lot of people. Why did you think you had a chance?

A: Well, we just saw weaknesses in his style, we saw openings. I firmly believe that nobody is unbeatable - everybody has something they don't do well. My advantage with Erikson was that with the exception of Kevin Randleman, he hadn't really fought someone who was fairly big and strong. Was Erikson bigger than me? Yeah. He's around 280 and for this fight I was only 230. He was 130 kilos and I was 106 kilos, so that's 24 kilos or over 50 pounds difference. So I knew he was bigger. I knew I would have to use my conditioning and my quickness on the ground. I had to move and could not let him get on top and just ground-and-pound me, like I knew he wanted to do. I've fought a lot of ground-and-pound guys - hell, I'm a ground-and-pound guy - so I've learned to not be static on the ground, but to move with the punch so you don't take the full power, otherwise you'll just get destroyed.

So as the fight developed I did really, really good in my guard. He took me down but I kept him low in my guard so he could never use his strength and size and get really heavy shots. He landed one or two shots on me that were really good, otherwise I was moving with everything else. I went for a knee bar and maybe could have gotten that. I should have had an arm bar but in retrospect you can always find things you could have done better. But in Pride they have a 10 kilo rule: if your opponent is more than 10 kilos that you, and there is no action on the ground, they'll stand you up. So also because of the time limit, if there is no clear winner then the lighter fighter will win.

So going into the fight I knew that if could keep him from ground and pounding me that I'd do okay. Because with Tom Erikson you're really not going to worry about an arm bar, you're not going to worry about a knee bar. So I knew what he was going to do but he didn't know what I was going to do. He didn't know anything about my standup - or even if I had a stand-up. I'm sure he knew that I was training with Coors Hemmers - I'm sure he'd heard something. And that was my advantage. When I got the high kick in I don't think that he was expecting that at all. But that advantage is gone now.

But he also was a little bit tired at that point and was not quite as aggressive as he had been at the beginning of the fight. He was winded, but that was normal. It was a long fight. It was seven-and-a-half minutes with action the whole time. Then when I stood up my breath was fine because I've really been doing a lot of aerobics with Coors and we really focus on that

Continued on page 101

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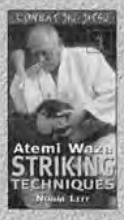

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In this tape, Chris introduces one of the most advanced and "mysterious" levels of JKD training, "knowing the moment." Learn when to move and when not to move, and the principle of the "intercepting fist," where the best defense is a well-timed offense.
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COMBAT WING CHUN

WITH ALAN LAMB

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In today's society, it is very likely that an attacker may have some form of martial arts training. In this tape, Alan Lamb teaches how to defend against a trained attacker, and utilize the principles of Wing Chun to defeat and completely neutralize the attacker's techniques.
#CWC02 • $39.95 • 44 min.

Tape 3: Overcome a Larger, Stronger, Opponent

Alan Lamb reveals the strategies used in Wing Chun to overcome a larger opponent, as well as multiple attackers. As evidence of the unique training drills of Wing Chun, Alan has included, in this tape, and incredible demonstration of blindfolded Chi Sao (sticky hands).
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#GTKD01 • $39.95 • 54 min.

Tape 2: Developing your Tools

In this tape, Tim continues to develop your basic skills. He instructs you in the all-important fundamentals of timing, distancing and reveals his arsenal of effective drills for developing these skills.
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Kali Ilustrisimo is a highly effective system of Filipino martial arts. Presented by the First Generation Senior Students of the art, this unique style is demonstrated and explained in detail by Senior Instructors Christopher Ricketts and Rey Galang. The Kali Ilustrisimo videotape series finally makes public the much sought after and respected art of the late Grandmaster Anotonio "Tatang" Ilustrisimo.

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Volume 1 covers the basic strikes, stances, footwork and techniques of Kali Ilustrisimo. This tape covers the secrets and techniques of Bagsak, Lastiko, De Cuerdas, Patapyas and many others.
#KALL01 • $39.95 • 33 min.

Tape 2: Drills and Blocks

Volume 2 demonstrates the drills and blocks of the art. Presented are the techniques of Estrella, Media Fraile, Pluma, Cadena Real, and others. This tape also includes disarming techniques. Master Galang demonstrates and explains the fundamental double stick drills and techniques.
#KALL02 • $39.95 • 40 min.

Tape 3: Flowing Drill and Fighting Grips

Volume 3 presents in detail the highly effective signature flow drill (cuatro cantos) of Kali Ilustrisimo. Discover the unique training methods and techniques that made Kali Ilustrisimo a much sought-after and respected art.
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Tape 4: Espada y Daga

Volume 4 presents the art of Espada y Daga, as practiced and taught in Kali Ilustrisimo. Master Ricketts demonstrates the art of Dos Manos as well as numerous techniques of knife defense.
Master Rey Galang unveils Tulisan, the knife fighting art of Kali Ilustrisimo. This tape also includes a demonstration of the execution and application of the Tulisan knife forms Alas and Lengua de Fuego.
#KALL04 • $39.95 • 45 min.

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FEATURING LEE KAM WING

As legend has it, a well known fighter was badly defeated. While on the ground, recovering from his wounds, he witnesses the motions of a praying mantis stalking and capturing its food. He studied the motions of this unique insect for many years, duplicating the speed, stealth and timing. Ultimately, he created a system which is said to have made him unbeatable.

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This tape reveals the "Crushing Step" (Bombo) form of Mantis Kung-Fu. Grandmaster Wing takes the student through all of the moves from several different angles, then explains all of the various applications.
#MANT01 • $39.95 • 47 min.

Tape 2: Intermediate Big Wheel Fist

The Big Wheel Fist form (Dan Fa Che)is shown from various angles, giving the student a clear view of every move, Plus step-by-step instruction in the deceptive footwork and body positioning, and lightning fast strikes of Dan Fa Che.
#MANT02 • $39.95 • 51 min.

Tape 3: Advanced Peach Flower Fist

In this tape, Grandmaster Wing's top students first perform the two-man set, then demonstrate the applications of this unique form. Step-by-step instruction in timing, sweeps, strikes, feints, evasions and other attributes.
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MONKEY KUNG-FU

FEATURING PAULIE ZINK

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In this dynamic tape, America's Monkey King teaches the numerous aspects and training methods of the Tai Shing Pek Kwar staff form. You will learn how to hold the staff properly, numerous staff exercises, self-defense applications, and finally, the complete Pek Kwar staff form.
#MON01 • $39.95 • 35 min.

Volume 2: Fundamentals and Advanced Training

In this volume, Master Zink provides a detailed breakdown of both the basic and advanced techniques, movements, stances and exercises of both Tai Shing (Monkey) and Pek Kwar (Ax Fist) Kung-Fu. This series of movements must be mastered before the student can perform the complete Monkey art.
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Continued from page 96

with a lot of up and down training and such. So everything just worked out for me in that fight. Sometimes it happens that way. It was my night.

Q: What about your most recent Pride fight with Enson Inoue? He knew about your stand-up game.

A: Well, Enson was a totally opposite fight. I went from being a lot smaller than Erikson, to being a lot bigger than Enson. I went from being faster and quicker to being bigger and stronger - so my whole game plan changed. With Enson what really surprised me was that we figured him to come out and try to throw some big bombs right off, because he's known for that. But he didn't do that. He came out and measured me and that kind of threw me off. Usually Enson comes running across the ring like a bull, just throwing shots. So my training really concentrated on keeping my hands up and trying to keep from getting my head separated from my shoulders by a big shot - one punch is all it takes from a heavy puncher like him. So when he caught me early on, that was because I wasn't expecting him to take his time - and he really caught me. Luckily, I was able to recover and then take the fight to the ground.

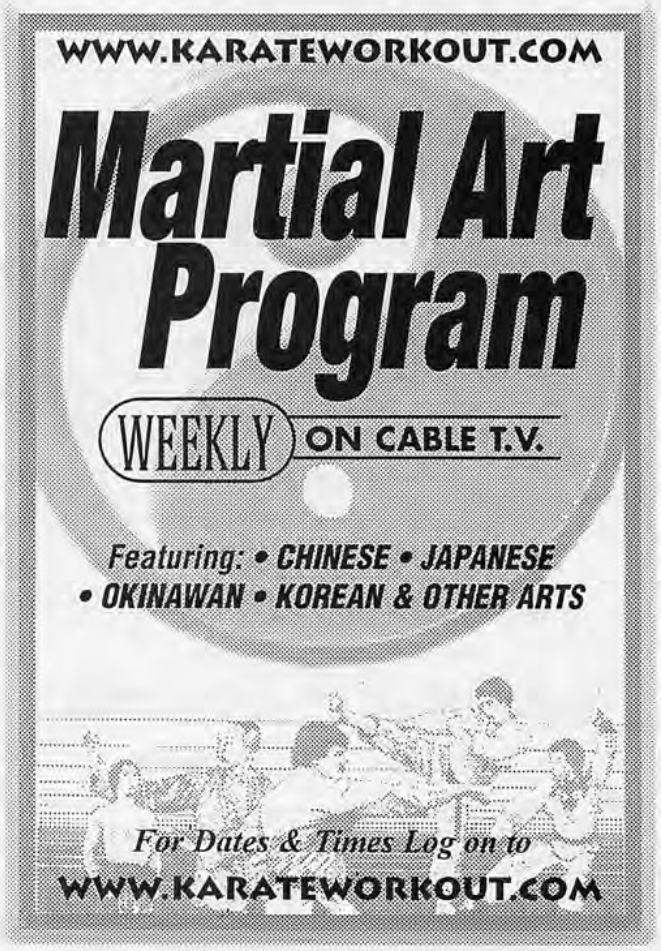
On the ground the biggest concern, of course, was the arm bar which he has caught so many people with. So on the ground I wanted to stay on top and not give him room to operate. Use the knees, use the punches, and keep him on the defensive and not allow him to get into his offensive game, where he is ferocious. So I actually ended up on top and got a key lock, which really surprised me, because I would have thought he would have been too quick for that. And I think the only reason I did get it was I just kind of fell into it in transition and took it. Neither of us had time to think about it. It was just there and I grabbed it. I wasn't trying to set it up or anything like that - I'd like to be able to claim I was that smart or that good but I can't. So I was telling him to tap, because I had the arm twisted all the way back and I could hear things cracking in his arm. I told him, "Tap, Enson!" But Enson has never tapped, and seeing as how this was his farewell retirement fight from Pride, there was no way he was going to tap. So he just said, "Break it if you have to, but I'm not going to tap." So he actually ended up getting out, and then I was able to get his back and land several shots to his head that he couldn't answer so the referee stopped it.

To be honest, I'm glad I won but I thought the referee stepped in a little soon. I mean, I don't think Enson was seriously hurt. I know that his arm had to be sore but those punches to his head weren't all that hard and I thought that he was just recovering on the bottom more than anything else. So I thought that he deserved to fight on a little and see what he could do. But you have to live with those types of calls, good or bad, and I was glad that it went my way.

Q: Was it hard for you to fight in front of such big crowds in Pride?

A: When you're in the ring it could be one person in the stands or it could be 100,000 people - you just don't hear them

Continued on page 102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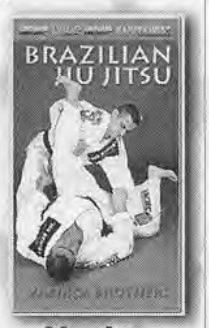

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Heath Herring

Continued from page 101

or see them. And if Pride, I don't think about it. Afterwards I think about it - how big it is and how far I've come. I think about the dirt bars, and the rodeo floors and the cow dung, and how I just fought in front of 50,000 people in the Tokyo Dome and also all the people on pay-per-view. It's kind of mind-boggling. But you can't let yourself think like that before the fight. It's too distracting. That's one of the reasons that I really like Pride, because the ring is white, white, white, and the light reflects off it and really blinds you to the crowd. Your whole world becomes the ring. Plus, the Japanese fans are really quiet. You can be in there with 50,000 fans but you don't hear 50,000 fans. During the fight it's almost eerie. But in America you can be in the ring with 500 people in the crowd and it's so loud and you can't hear a thing because it's so loud.

Q: So with three Pride wins, what do you think your next level is? Who do you want to fight next?

A: I'm not that concerned about that right now. I'm still young. I don't have to be number one tomorrow, or even a year from now. I'd like to be, of course, but I'm willing to be patient and let my skills develop and let Pride develop who and where I fight. But I also can't sit back on my laurels and think how good I've done and then not try to go any further. If you're not testing yourself and going forwards, then you're going backwards. So right now I'm doing good by fighting whoever Pride gives me. They've given me really good fights and really good opponents. Mainly, I want to keep fighting exciting fights. I think the thing that's helped me out is that I'm not afraid to lose. With Erikson I wasn't afraid to lose. With Inoue it was the same thing. I just went out there to win, not to not lose. So I've got to keep that competitive edge and that fire so I'm going out there loose and active. I just can't get afraid to lose. I think that when you get afraid to lose that you start fighting boring fights because you're too cautious.

Q: With so many people around you now, telling you this and that - how great you are or whatever - are you ever afraid that it will go to your head and you will lose your way?

A: That's the kind of thing I try not to do. I listen to what Coors and my trainers say, and then I let Ron handle the business end. I have people around that are close to me, that I care about and that I know care about me. They don't say "You're the best." After the Enson fight, watching the tape, Coors was telling me, "You know, your hands aren't good here. You legs were to slow at this point." So that keeps my head on the ground. It wasn't so much, "Good job." It was more like, "OK, what did you do wrong." He doesn't need to tell me good job. I mean, we won the fight so I know that and I don't need him to stroke my ego and I wouldn't want him to. The fact of the matter is that the fight wasn't flawless. We're not there yet. When I have a flawless fight and there was nothing at all wrong with it, then maybe he can tell me, "Good job." But I think it's impossible to have a fight like that. You're always going to make mistakes and then you've always got to look at your mistakes and face up to them. Because when you stop looking at your

Continued on page 107

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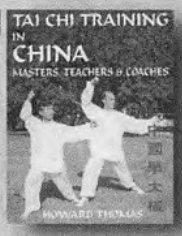

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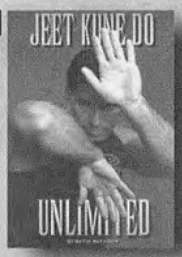

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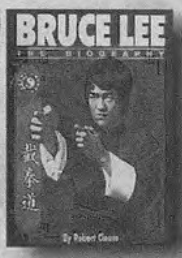

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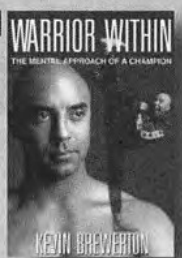

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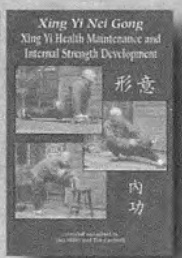

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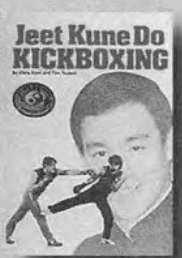

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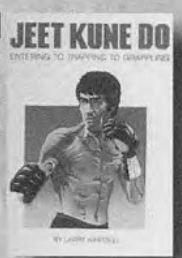

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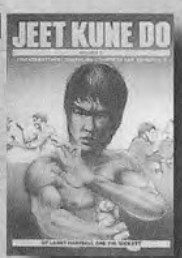

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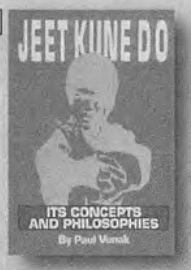

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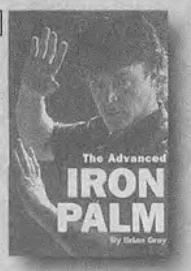

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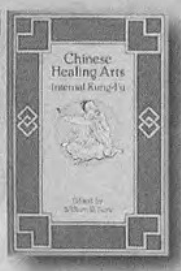

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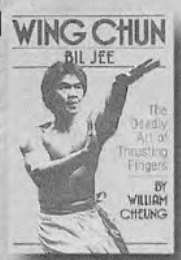

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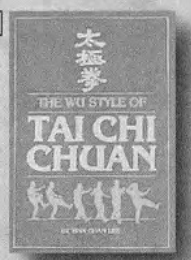

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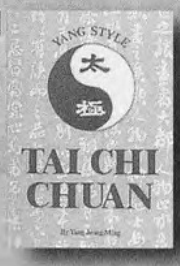

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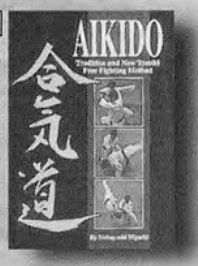

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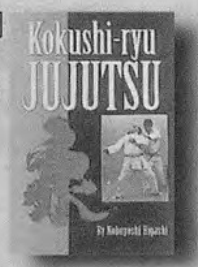

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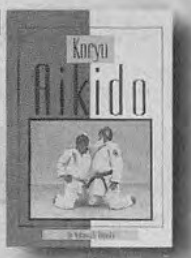

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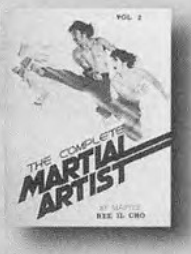

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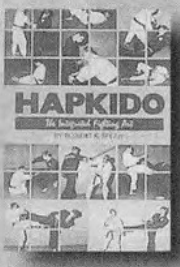

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Heath Herring

Continued from page 102

mistakes, and only start looking at what you did good, then your weaknesses are exposed - mentally and physically. Because if you're looking for affirmation from someone else all the time, it means that you really have no self-belief inside of you. If you don't believe in yourself then no amount of empty praise will change that.

Remain Standing

Continued from page 69

aspects of the striking arts that have been overlooked or not practiced. Instead of adopting a multitude of techniques from other styles in a haphazard way, strikers should strive to uncover the overlooked techniques in their own system.

Some of the most "over-the-top" techniques are, of course, unsuitable for even no-holds-barred matches. For self-defense applications, though, when seriously threatened with bodily harm, a striker can employ these against someone striving to take them down.

LONG RANGE: Use the eye gouge or finger thrust to the eyes. Finger strikes to the eyes are not only faster than a punch, but also add length to a strikers reach. A full power strike to the eyes will end a confrontation, and a light strike will at the very least disturb the opponent enough to either let you escape, or allow you to follow up with more techniques. In like manner, chops, ridge hands, and punches to the throat have the ability to "choke an opponent out" without ever having to take him to the ground. A full power blow can crash the windpipe and a lesser blow will cause muscle spasms, cutting off the blood flow to the brain.

MEDIUM RANGE: Contrary to popular belief, most strikers have many techniques to dislocate or break an extended arm. Facing a grappler coming in low with his hands out, or one who throws out a weak "grapplers" jab in an attempt to get a reaction for an entry technique, these techniques can be applied with great success. Just remember, if a grappler tries to beat you at your own game - make him pay.

CLOSE RANGE: It has been said that for a martial artist to get into close range take great skill - but even greater skill to remain there. Any competent martial artist has so many weapons that it is impossible to protect oneself for very long at close range without getting caught by something. Eye gouges and throat strikes are available as are foot stomps, knee strikes, elbow strikes, head butts, and others. A good solution to escape holds applied by a grappler, ether standing or on the ground, is to lift, bend, and twist a finger out of its socket.

Conclusion

By studying all aspects of the techniques within their styles, strikers will find many useful techniques to employ against a grappler. Though the skills to effectively defend against a grappler are available in most striking styles, the striker must keep foremost in their mind that their primary strategy is to oppose the techniques of their adversaries. By the use of distance control through quality footwork and superior technique, the striker should be able to confront a grappler's techniques with confidence. By understanding the grappler's preferences both in entry and technique, the striker should be able to devise useful techniques to not only defend against their adversaries skill, but many times to "remain standing."

Rage in the Cage 24

Continued from page 51

school instructor at the Savage Te Dawg Pound. Throughout the fight, Leininger repeatedly went for arm bars and chokes, while Sullivan simply seemed content to look for the reversal in order to ground and pound. The fight went the distance and Leininger is punished by the referees for his efforts at technique and loses a split decision to Sullivan. If the rounds would have been longer than 3:00 minutes I'm sure Leininger would have gotten the submission. Leininger, though, also a two-time UFC vet competing to help promote submission events in the Phoenix area is a good sportsman, clapping for Sullivan when the decision is announced.

With the fights over, the crowd quickly exits the arena and Sarria and his students began the hour-long task of disassembling and packing up their sturdy cage. The night had been a definite success and Sarria is more relaxed now, knowing that he had once more avoided losing his shirt, despite the rain. "I think the Celebrity is a perfect place for mixed martial arts," he says, pulling bolts out of the cage support frame. "We just want to keep the sport safe, sane, and entertaining," he says, "and not give anyone a reason to shut it down."

As the lights go down and I exit the arena towards my hotel, I find myself looking forward to the next Rage in the Cage and hoping Sarria decides to invite me. The bottom line was that I had a great time, and I'm sure all the other fans did also. I mean, c'mon, Tiger Woods' brother was in the house. That's gotta mean something.

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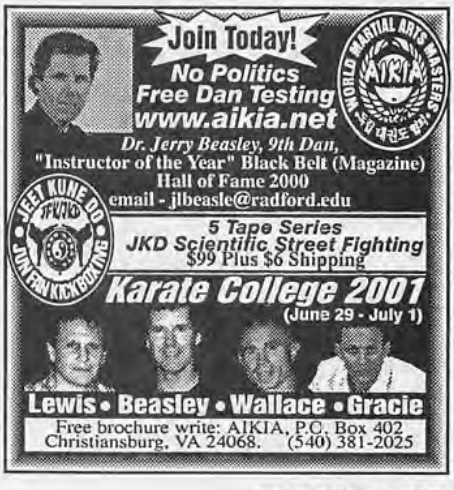
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From the structure of Kali and the concepts of JKD comes the dynamic art of 'stickboxing', that uses the full arsenal of Kali/J.K.D. tools, including kicking, elbows, knees, sweeps, locks and takedowns. However, the common denominator is the boxing structure, the glue that binds the arts together.
SBO1 • $39.95 • 55 min.

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Traditional Goju-Ryu Karate
FEATURING KENT MOYER

VOLUME 1: WHITE BELT TECHNIQUES
Junbi Undo • Hojo Undo • Kihon • Kihon Ido • Sandan Uke Harai.
GOR01 • $39.95

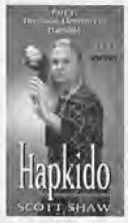
VOLUME 2: YELLOW BELT TECHNIQUES
Hojo Undo • Kihon Ido • Sandan Gi Ni • Higaonna Sanchin Kata • Miyagi Sanchin Kata • Geki Sai Dai Ichi Kata • Geki Sai Dai Ichi Bunkai • Geki Sai Dai Ni Kata.
GOR02 • $39.95

VOLUME 3: GREEN BELT TECHNIQUES
Kihon • Kihon Ido • Introduction to Fighting Stances & Movements • Kihon Ido Fighting Drills • Kotekitai • Sandan Gi San • Geki Sai Dai Ni Bunkai • Saifa Kata • Randori.
GOR03 • $39.95

VOLUME 4: BROWN BELT TECHNIQUES
Ukemi • Kihon Combinations • Basic Kakie • Sandan Gi Yon • Saifa Bunkai • Seiunchin Kata • Ippon Kumite • Yakusoku Kumite.
GOR04 • $39.95

VOLUME 5: BLACK BELT TECHNIQUES
Kihon Ido Combinations • Sandan Gi Go • Advanced Kakie • Seiunchin Bunkai • Shisochin Kata • Shisochin Bunkai • Weapons Defenses • Point Fighting • Iri Kumi.
GOR05 • $39.95

HAPKIDO
FEATURING SCOTT SHAW



Part 1: The Basic Elements of Hapkido
The Korean art of Hapkido translates to the way of coordination and internal power. Scott Shaw brings over 20 years of experience to this 4-part video series. Part one includes warm-ups, stretching, basic kicks, hand strikes, blocks, falling techniques, joint locks and basic self-defense.
HAP01 • $39.95 • 49 min.

Part 2: Deflections, Joint Locks & Throws
Part 2 focuses on deflection and distance control as a concept for defense. Scott then teaches advanced jointlocking techniques to control or throw your opponent.
HAP02 • $39.95 • 55 min.

Part 3: Kicking Techniques & Defenses
Hapkido is well-known for the dynamic kicks incorporated into the art from Taekwondo and Tang Soo Do. In this tape you'll learn advanced stretches and kicks, Hapkido concepts for using your kicks in combat, and proper defense against kick attacks.
HAP03 • $39.95 • 51 min.

Part 4: Ground Fighting, Weapon Defenses and Cane Techniques
The realities of combat may find you on the ground or facing an armed opponent. In this tape, Scott teaches kicks, punches, jointlocks and throws from the ground position. You'll learn self-defense against clubs, knives and guns. Finally Scott teaches the basics of Hapkido's unique weapon, the cane, demonstrating a variety of easy to apply techniques.
HAP04 • $39.95 • 53 min.

IRON PALM TRAINING
FEATURING BRIAN GRAY

Part 1
This series is for everyone who has ever wanted to break break boards and bricks with their bare hands! Brian Gray teaches you how to properly condition your hands and train in the iron palm technique. Tape one includes instruction on hand conditioning, ancient reasons for secrecy, iron palm liniment and limitations to the iron palm.
IRON01 • $39.95 • 53 min.

Part 2
FEATURING BRIAN GRAY
In this tape Brian will teach you: differences in breaking materials, proper breathing, focus, speed and centering, the fear factor, the spirit yell, isometric exercises and a board breaking demo.
IRON02 • $39.95 • 42 min.

Part 3
FEATURING BRIAN GRAY
In the final segment Brian teaches the wave and the whip, errors in breaking, advanced breaking skills, a brick breaking demo and concludes with a variety of iron palm fighting techniques.
IRON03 • $39.95 • 34 min.

DEFINING JEET KUNE DO
FEATURING BURT RICHARDSON

Burton Richardson brings you this fascinating and revealing six-tape series on Defining Jeet Kune Do, expanding on his previous 3-tape series.

Pt 1: Introduction to Jeet Kune Do
In this tape Burt discusses the JKD philosophy, and demonstrates the different ranges of combat and fighting postures. You'll learn the theories and concepts vital to building a strong foundation.
DJKD01 • $39.95 • 50 min.

Pt. 2: Empty Hand Ranges
This tape continues teaching you techniques that work in the kicking, punching, knee, elbow and grappling ranges. Burton then shows you how to combine these techniques and effectively use them in realistic fighting situations.
DJKD02 • $39.95 • 50 min.

Pt. 3: Attributes and Training Methods
In tape three of the series, Burton demonstrates the attributes necessary to truly enhance your fighting skills. You'll learn solo and partner training drills which are the key to making an individual into an accomplished martial artist.
DJKD03 • $39.95 • 50 min.

Pt. 4 Training Methods: Drills with Equipment
In tape four Burt demonstrates the five ways of attack and how to utilize various equipment in your training methods to further sharpen your speed and coordination.
DJKD04 • $39.95 • 50 min.

Pt. 5 Drills with Weapons and Sensitivity Drills
In tape five you'll learn single stick, double stick and soft stick drills. By perfecting the fluid movements necessary to maneuver the sticks, you are effectively improving your empty hand coordination skills. The sensitivity drills will make you more aware of your opponent's movements and allow you to react quickly to his attacks.
DJKD05 • $39.95 • 50 min.

Pt. 6 Sparring, Empty Hand and Weapons Techniques
Combining the information previously covered, you'll learn sparring drills that will greatly improve your ability to flow between techniques. To top things off, Burton will explore Kali's stick and dagger techniques to round out your knowledge.
DJKD06 • $39.95 • 50 min.

JEET KUNE DO CONCEPTS
FEATURING BURT RICHARDSON

Part 1
Burton explains the reasoning and philosophy behind the JKD concept. He starts the training with Kali double stick drills and striking patterns used to develop coordination, focus and martial technique. Burton translates the weapons motions to empty hands and teaches you to flow from one move to the next. Also covered is an overview of joint locks.
JKDR1 • $39.95 • 50 min.

Part 2
Burton concentrates on trapping and distancing. He starts by showing you the fighting measure and drills on how to manipulate this measure to your best advantage. Next you'll learn sensitivity drills to enhance your trapping skills. Burton fnishes with some drills to develop your ability to flow from one technique to another.
JKDR2 • $39.95 • 50 min.

Part 3
Burton focuses on the kickboxing mode of JKD. Burton puts it all together including knees and elbows with combination drills using a variety of equipment. He also covers more Kali stickfighting principles and some sparring drills. Burton concludes with some examples of knife fighting and knife disarms.
JKDR3 * $39.95 * 50 min.

JEET KUNE DO CONCEPTS for KIDS
Bullyproof Your Child
FEATURING JUNE CASTRO

June teaches your child basic boxing and kicking skills and various offensive and defensive maneuvers. Interwoven into the training is the development of self-discipline and self-confidence that leads to success. June is assisted by her students, some as young as five years of age.
JKDK • $39.95 • 57 min.

JEET KUNE DO WOODEN DUMMY TRAINING
FEATURING TED LUCAYLUCAY

Bruce Lee used the wing chun wooden dummy for much of his personal training. Now Ted Lucaylucay demonstrates some of the non-traditional methods he learned while studying at the original Kali/JKD academy. He starts by showing some traditional training and progresses to add boxing and JKD drills to the mix. The tape culminates in drills that work you from long range to trapping and back out again.
JKDWD • $39.95 • 60 min.

KALI/JUN FAN/JEET KUNE DO SECTORING
FEATURING STEVE GRODY

Drawing from the concepts and methods of Kali and Jun Fan/Jeet Kune Do, Grody presents an inter-related series of the most efficient ways to simultaneously counterattack according to the relative positions of you and your opponent's arms.
GRD01 • $39.95 • 55 min.

JUN FAN/JEET KUNE DO TRAPPING SKILLS
FEATURING STEVE GRODY

Part 1
In one of the most detailed and comprehensive tape series available, Grody works through a clear-cut progression of training designed to give an understanding of the why, when and how of trapping. In this tape, Grody shows how to deal with primary and secondary obstructions to your hand attacks.
GRD02 • $39.95 • 58 min.

Part 2
In this tape, Grody continues the double trap series and presents drills designed to develop speed of perception and reaction in trapping.
GRD03 • $39.95 • 58 min.

Part 3
In this tape, Grody shows you how to defend your trapping against counter punching and how to counter trap a trapper.
GRD04 • $39.95 • 45 min.

Part 4
In this tape, Grody finishes the counter-trap series, demonstrates entries to trapping, trapping from defense and ways to use trapping against a boxer.
GRD05 • $39.95 • 60 min.

GRAPPLING UNLIMITED SERIES
FEATURING EGAN INOUE

Egan Inoue was the first non-Brazilian to win his division in the Jiu-Jitsu World Championships in Rio De Janeiro. He will teach you how to fight from the three key groundfighting positions.

THE GUARD
Egan gives you an introduction to grappling before explaining the guard position. Although you are on your back, the guard is a powerful position to be in. You'll learn how to maintain control from the guard, pass or escape the guard as well as how to counter those escape moves. Egan finishes up with drills that will hone your skills to a high level.
#GLTDO1 • $39.95 • 50 min.

THE SIDE POSITION
You'll learn the proper body mechanics to maintain maximum leverage with the least amount of effort. Egan shows you all your options from the side as well as how to escape the side position.
#GLTDO2 • $39.95 • 54 min.

THE MOUNT
The mount is the dominant position in groundfighting. You'll learn how to hold your position as well as how to finish off your opponent. Egan will teach you the best defense possibilities. Egan fininshes the series by putting on the gloves and demonstrating sparring in the grappling range.
#GLTDO3 • $39.95 • 50 min.

KAJUKENBO/ WUN HOP KUEN DO
FEATURING AL DACASCOS

Part 1: Beginning Theories, Principles and Techniques
This beginning tape gives helpful insights and covers approaching target areas and the personal weapons you'll need to achieve success. Ranges, levels and angles of attack are explained in detail, as well as techniques for entering and exiting your opponents critical zones!
KAJU • $39.95 • 55 min.

Part 2: Intermediate Theories, Principals and Techniques
This tape elaborates on snap vs. thrusting techniques, telegraphing signs and reading your opponent. Enhance your speed and power by developing relaxation! Learn the purposes of stance and silhouette training.
WHKD2 • $39.95 • 55 min.

Part 3: How to Counter Kicks
Learn how to counter your opponent's techniques, destroy his balance, and disrupt his center of energy! Covered are: kick against kick, hand against kick and body against kick. Also covered are stop-hit techniques, smooth entry and exit and techniques that will lead your opponent to the ground!
WHKD3 • $39.95 • 55 min.

Part 4: How To Work Basics On The Inside Range
Learn WHKD's way of applying Chi Na techniques. A variety of wrist locks and neck restraints are covered. Use these against an opponent who doesn't respond to your striking techniques! Dacascos teaches you to flow with a resisting opponent as well as demonstrates special exotic kicks.
WHKD4 • $39.95 • 55 min.

AMERICAN SHAOLIN KENPO
FEATURING JUNE CASTRO

Part 1: Fundamentals
June Castro has been training in the martial arts all of her life. She is an 8th degree black belt in the art of Shaolin Kenpo Karate under her father and instructor Grandmaster Ralph Castro. You will begin with the fundamentals to develop the necessary strength, speed, and foundation that Shaolin Kenpo is known for. This is the first video available on the direct and effective approach to fighting known as Shaolin Kenpo Karate!
ASK01 • $39.95 • 56 min.

Part 2: Using Jeet Kune Do Concepts in Training
June, an 8th degree black belt in Shaolin Kenpo also studies Jeet Kune Do under Burton Richardson. In this tape, she applies the Jeet Kune Do Concept of research and development to Kenpo's training methods. The emphasis is not a comparison, but an expansion of thought and application.
ASK02 • $39.95 • 46 min.

BEGINNING KARATE
FEATURING JERRY TRIMBLE

Jerry Trimble, World light-Welterweight Kick Boxing Champion, shows you the techniques and forms you must know to be a strong contender. You'll learn drills to improve balance, power and speed. A perfect tape for the beginner.
TRIM1 • $39.95 • 50 min.

BEGINNING & INTERMEDIATE COMBINATIONS WITH ENDURANCE DRILLS
Learn the kick and punch combinations you'll need to be the best! You'll learn how to develop maximum power and why different combinations work better than others. Jerry finishes off with endurance drills .Great information for both point fighters and kickboxers.
TRIM 2 • $39.95 • 50 min.

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GOSOKU RYU KARATE
Action Kumite & Free Sparring
FEATURING TAK KUBOTA

Learn this incredible style of Karate that Tak Kubota has developed through years of training and experimentation. You'll learn a variety of defenses against punch and kick attacks. Next you'll see some action-packed freestyle sparring sequences. The tape concludes with a montage of master Kubota's exciting demo performances.
GSK * $39.95 * 40 min.

PANGAI NOON/UECHI RYU KARATE
FEATURING MARK STEWART

PART 1: Understanding Kata
The art of Pangai Noon/Uechi Ryu originated from the close range fighting styles of the tiger, dragon and crane in the legendary land of Fukien Province, China. In this series, Mark Stewart, sheds some light on the little shown hidden motions of kata. He works with the Sanchin, Seisan and the Sanseiryu kata, giving a full demonstration of each plus applications of movements in the forms.
URK01 • $39.95 •45 min

PART 2: Training Drills
In this tape, Mark introduces training drills designed to develop the hidden motions found in the katas of Uechi Ryu Karate. Using the information detailed in part one, Mark explains the sticky hand drill, the double sticky hand drill, the forward energy drill and the wauke circle block drill, all of which come from the Okinawan iron body drills.
URK02 • $39.95 • 40 min

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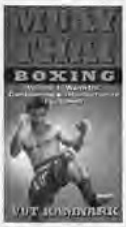
THE ART OF KICK BOXING
FEATURING MARK STEWART

Part 1: Ring Smart
Training includes solo, partner, and equipment techniques, highlighting mobility and flow drills. Mark starts with the basics: stance, footwork, and the 8 angles of attack and evasion. He then teaches 40 different flow drills designed to blend your tools into a variety of combinations. The tape concludes with 12 action packed rounds of progressive sparring!
AKB1 • $39.95 • 50 min.

Part 2: Street Wise
This tape concentrates on using kickboxing concepts for street self-defense. Shown are a variety of drills using combinations designed for self-defense rather than ring fighting including throws,, locks and trapping, plus 12 rounds of sparring focusing on street survival techniques.
AKB2 • $39.95 • 50 min.

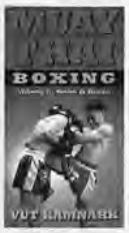
MUAY THAI BOXING
FEATURING VUT KAMNARK



Vut Kamnark has been training since he was 8 years old and currently teaches and promotes Muay Thai matches and is president of the U.W.M.T.A. (United World Muay Thai Association.)

Volume 1: Warm-Up, Conditioning & Introduction to Equipment
This tape will get you ready to learn the rigorous techniques of Muay Thai. After explaining Wai Kru, a dance of respect between fighters, you'll learn how to completely stretch and strengthen your body the Muay Thai way. Also full explanations are given on the different kinds of training gear and how to use them including: Thai liniment, ankle supports, hand wraps, gloves, thai pads, focus mitts, the belly protector, heavy bags and more.
MTB01 • $39.95

Volume 2: Basic Footwork, Punches & Elbows
You'll learn the on-guard stance and basic footwork. Next taught is the jab, cross, hook and uppercut. Detailed instruction on form and execution to develop maximum power and speed, as well as combination punching. The proper technique for delivering devastating elbow strikes from all angles concludes this tape.
MTB02 • $39.95



Volume 3: Kicks & Knees
Vut starts by teaching the push kick and its variations. Next he moves on to Muay Thai's trademark , The round kick. He breaks down each aspect of the kick so you can learn to harness all of its power. Next you'll learn the footwork and secrets to be able to throw this kick at any target from head to toe. The proper technique for delivering crippling knee strikes from all angles concludes this tape.
MTB03 • $39.95

Volume 4: Fighting Techniques
This tape puts it all together. It starts out with shadow boxing, the perfect way to practice all your techniques and warm-up at the same time. You'll learn how to defend against all attacks and develop an arsenal of counter combinations. Whether in a clinch or at long range, this tape will give you the information to fully utilize all your weapons. A variety of kick and punch combinations, good for fighting or just a great workout concludes the tape.
MTB04 • $39.95

CHINESE IN-FIGHTING
FEATURING DOUGLAS WONG

In this tape Doug teaches advanced techniques involved in close range combat, designed to keep your opponent off balance. Learn inside and outside attacking methods that use the principles of deflection as well as close range kicking drills using body torque to generate total striking power!
DWONC • $39.95 • 58 min.

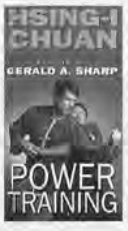
CHINESE MARTIAL ARTS FIGHTING SKILLS
FEATURING DOUGLAS WONG

You'll learn to use minimum movement to obtain maximum results! The fighting concepts are broken into two components: 'Linear Motion vs. Circular Motion'. The various Body Zones are covered for long range strikes and for the grappling range. Also the principles of fighting multiple opponents, defenses against weapons, take-downs and more!
DWONB • $39.95 • 58 min.

HSING-I CHUAN
FEATURING GERALD A. SHARP

FIVE FISTS OF POWER, Part 1
This tape takes you through Hsing-I's basic training of hands and stances; as well as the applications and forms training for the 2 Splitting Fists, the Drilling Fist, and the Four Variations of Bursting (Crushing) of the Jiang Rong Qiao Hsing-I system. This tape introduces you to the practicality of Hsing-I both as a training tool, and a self defense art. While Hsing-I appears straightforward, you will be introduced to the slight angles, turns, and close range techniques of this rare internal art.
#HSI501 • $39.95 • 60 min.

FIVE FISTS OF POWER, Part 2
Tape Two completes the Five Fists with many useful applications and forms training for the Pounding and Crossing Fists, as well as teaching the applications and forms for Two Linking forms. These two linking forms known as: Transformation of the Five Fists and Single Linking of the Five Fists, are useful for tying together the principles of Splitting, Drilling, Bursting (Crushing), Pounding, and Crossing. By connecting the Five Fists, you will learn why Hsing-I Chuan is known as the penetrating internal martial art.
#HSI502 • $39.95 • 46 min.



POWER TRAINING
Power Training teaches three Hsing-I Standing Meditations (Zhanzhuang): the Infinity Posture, Listening to The Sea, and the Bear Posture for developing energy, power, and health; Hsing-I Push Hands for developing sensitivity, power, and root; and, useful self-defense applications and forms training for a Hsing-I Animals Power form (Hsing-I Hong Chuan). This tape is useful to a variety of martial arts practitioners, as well as internal arts practitioners such as Ta'i Chi Ch'uan and Pa Kua Chang.
#HSIP • $39.95 • 60 min.

12 ANIMALS, Part I
This tape demonstrates all 12 Animals of the Jiang Rong Qiao Hsing-I system, as well as applications and forms training for the Dragon, Tiger, Monkey, Horse, and Alligator. The 12 Animals build on the principles of the Five Fists and the Linking concepts. Utilizing the behaviors and movements of mythical and wild animals to develop a barrage of useful, practical self-defense techniques.
#HSI1201 • $39.95 • 52 min.

12 ANIMALS, Part 2
This tape completes the 12 Animals with applications and forms training for the Fighting Chicken, Falcon, Swallow, Snake, Ta'i (Ostrich), and the Combined Eagle/Bear. This tape also provides a Daily Practice Companion to practice the forms, and continues to build on the principles of the Five Fists and the Linking Concepts. Applications which emphasize Hsing-I's strikes are coupled with Hsing-I's close range techniques of grappling and throwing.
#HSI1202 • $39.95 • 60 min.

HUNG GAR KUNG-FU
(Tempting the Tiger)
FEATURING VERNON RIETA

History, philosophy and technique are all covered in this overview of one of Shaolin Kung-Fu's most popular styles. Hung Gar combines the strong, close-range style of the tiger with the soft, elusive long-range movements of the crane, and its forms are a powerful tool containing a wide range of isometric exercises. You'll learn many of the basic attacks and defenses found in the Hung Gar style. Applications of the various movements in the form are demonstrated both traditionally as well as in real life street situations.
HGAR01 • $39.95 • 45 min.

SHAOLIN FIGHTING
Theories & Concepts
FEATURING DOUGLAS WONG

Douglas Wong, founder of the modern day 'White Lotus' system, has taught over 7000 students with his highly diversified training course. Learn training exercises including upper body developement and body conditioning. Next Doug teaches soft hand blocks and joint locking blocks. You'll learn hand strike combinations followed by some fighting techniques. Doug explains footwork, postures, fighting ranges, body weaving and some unique fighting theories.
DWONA • $39.95 • 58 min.

SPLASHING HANDS
FEATURING JAMES MCNEIL

Part 1
Based on the way water pounds against the hands, Splashing Hands is considered one of the most powerful fighting systems available today! McNeil starts with the basic punches and blocks and works them into unstoppable combinations. He moves on to the basic kicks and follows with shuffle footwork, the basis for power. He puts it all together in a variety of self-defense techniques.
SH1 • $39.95 • 48 min.

Part 2
In this tape, McNeil continues with his lesson on the splashing hands streetfighting kung-fu series. He demonstrates Browns 1 through 8, a collection of self-defense techniques based on the splashing hands fundamentals. A complete fighting system on two tapes.
SH2 • $39.95 • 48 min.

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TAI MANTIS KUNG FU
FEATURING SCOTT COHEN

Part 1: Hidden Techniques
Tai Mantis is a system consisting of the North Shaolin and the Praying Mantis styles. Using basic stances, blocks and strikes, Scott demonstrates multiple applications not apparently seen in the technique. You'll learn how to create take-downs, traps, locks and counters from a few basic moves.
TAIM1 • $39.95 • 58 min.

Part 2: No Holds Barred combat
Learn the importance of timing, speed and power and how a smaller person can defeat a larger opponent by using proper body mechanics! This action packed video will increase the abilities of all students.
TAIM2 • $39.95 • 58 min.

SAVATE BASICS
FEATURING NICOLAS SAIGNAC

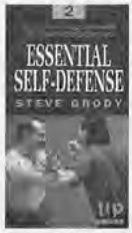
Savate, the traditional art of French kickboxing was developed in the eighteenth century. Today, Savate is practiced internationally by both men and women. Savate provide a complete physical workout while honing the senses and teaching an effective form of self-defense. This tape features a step-by step breakdown of the basic punches, kicks, blocks and combinations needed to practice Savate. The tape ends with a progressive sparring session highlighting the basic skills previously demonstrated.
SAV01 • $39.95 • 53 min.

THE SAVATE WORKOUT
FEATURING NICOLAS SAIGNAC

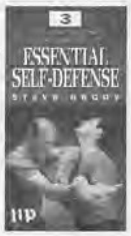
This tape combines a progression of training drills designed to give you a complete cardiovascular workout as well as get as close as possible to an actual sparring situation. Starting with stretching and warmups and advancing to a variety of kicking and punching drills this workout will complement any martial arts style. This is an excellent workout for both men and women.
SAV02 • $39.95 • 60 min.

ESSENTIAL SELF-DEFENSE
FEATURING STEVE GRODY

Part 1
At each level of learning, Grody emphasizes what is most essential and useable, from the beginning to the more advanced skill levels. In this tape, Grody starts with attributes such as economy of motion, beat efficiency, simplicity and natural rhythm. Next, footwork and how it controls the range of the fight. Grody follows with major hand strikes and angles, low-line kicks and knee attacks. He goes on to evasive moves like slips as well as the basic covers and parries.
GRO1 • $39.95 • 53 min.



Part 2
In this tape, Grody continues to work the material shown in part one. He starts by working the focus gloves to teach the principles of defending and countering hand attacks. He progresses to hand defenses with kick follow-ups. Grody gets more in-depth with his explanations of defensive skills both for the hand and the feet and how to flow effortlessly between the two. Ultimately, the information in this tape will give you the ability to flow back and forth between offense and defense spontaneously.
GRO2 • $39.95 • 53 min.



Part 3
In this tape, Grody continues his progression of the most usable ways to attack and defend. He shows applications of feints and drifts, drills for defensive and offensive line perception and finishes with a series of counters to elbow attacks.
GRO4 • $39.95 • 53 min.

Part 4
In this tape, Grody teaches counters to knee attacks, the set-up, use and counter of the head butt, entries using the: jamming hand, ride-in, circling hand and beat. Also covered are counter for counter drills at the kicking, punching, kneeing and elbowing ranges.
GRO5 • $39.95 • 53 min.

KARATE FOR STREET SELF-DEFENSE
FEATURING DAN IVAN

Part 1: Unarmed Attacks
Sensei Dan Ivan began his martial arts training in Japan where he became the first foreigner to earn black belts in Karate, Judo, Aikido and Kendo. As an agent for the CID, he experienced the practical value of the martial arts and has been the official police instructor for numerous law enforcement agencies. In this tape he presents an easy to learn system of street survival. You'll learn practical strikes, blocks and kicks and how to use them in street situations.
KSD01 • $39.95 • 53 min.

Part 2: Weapons
In this tape, Dan focuses on techniques designed to help you escape or disarm an opponent armed with a weapon. He takes the basic structure taught in tape one and develops those fundamentals more fully. Remember there is no true self-defense against an attacker with a weapon, but as a last resort these techniques may save your life. Always use training weapons when practicing.
KSD02 • $39.95 • 50 min.

SELF-DEFENSE FOR WOMEN
Simple Street Proven Concepts That Work
FEATURING JUNE CASTRO

In accomplished martial artist, and an experienced fighter, June Castro brings a unique perspective to self-defense training. June teaches you the basic elements needed for self-defense. First, avoiding a confrontation through awareness. Second, escape if possible. Specific fighting skills are taught as a last resort; how to strike, where to strike, when to strike, and why. This tape will help you develop the self-confidence and self-esteem needed to successfully defend yourself.
SDW • $39.95 • 59 min.

YOUR BEST DEFENSE
FEATURING DEBORAH MAGONE

This excellent video is for both men and women! In this tape, Deborah, the first female 4th degree Black Belt in Okinawan Seidokan Karate, illustrates strategies to help you develop a highly effective means of self defense. Points covered include: vital striking areas, basic punches, kicks, knee and elbow strikes, blocks and proper falling techniques. Techniques are shown for purse snatching, when knocked to the ground, hair pulls, grabs and chokes.
SDEFS • $39.95 • 45 min.

KALASAG KUNTAO SILAT
Filipino/Indonesian Martial Arts
FEATURING ROBERTO TORRES

Part 1: Fundamentals
Kuntao, as practiced in Indonesia and the Phillipines, is totally combat oriented. It is a punishing art, characterized by tearing and breaking. Roberto Torres' foundation is based on three systems: Petjut Kilat Silat, Visitacion Kuntao and Wu Kung Kuntao. In this tape You'll learn Balangkas (stepping forms) one through six, Kalasag Kamay (shielding hands), Salag (blocks), Tulay Kamay (bridging hands), Sikaran (kicking) and Laban Kamay (fighting hands).
KKS01 • $39.95

Part 2: Sayaws (Forms)
All the keys to fighting can be found in these dances. You'll learn 15 forms with a fighting application for each. From the applications you'll learn to use your footwork, blocks and strikes and the principles to create your own combinations.
KKS02 • $39.95

Part 3: Buno (Grappling)
FEATURING ROBERTO TORRES
After a short review of the basics, you'll learn the principles of balance and manipulating the centerline. Roberto then teaches foot directions, Tatsulok Buno (triangle throwing) and Hagis (throwing).
KKS03 • $39.95

Part 4: Sandatas (Weapons)
FEATURING ROBERTO TORRES
In part four Roberto teaches the use of the stick or blade. You'll learn the basic strikes and 12 angles of attack. Applications with in-depth explanations are taught. You'll also learn defense, disarms and see controlled free sparring as well as Bunga, a free form practice.
KKS04 • $39.95

PENCAK SILAT RATU ADIL
Combination Techniques
FEATURING RUDY TERLINDEN

Part 1
Rudy has studied for more than 50 years to master four styles: Serah, Cikalong, Cimade and Suci-Hati. He combined these four styles to create Pencak Silat Ratu Adil. In this tape, Rudy demonstrates Juru (form) number one and teaches techniques based on this form. You'll learn the basics of footwork designed to positon you to apply counterattacks and effortless takedowns. Also shown are the forms Pukulan number one and two. Rudy concludes with a variety of self-defense techniques.
TERL1 • $39.95 • 58 min.

Part 2
FEATURING RUDY TERLINDEN
Rudy Terlinden continues to demonstrate more Pencak Silat combinations in this follow-up to part one. He teaches self-defense techniques against punches, kicks and elbows. Also shown are basic Pukulan strikes, blocks, entries and offensive techniques.
TERL2 • $39.95 • 58 min.

TAEKWONDO
FEATURING DANA HEE

The ABC's of Modern Competition Sparring

Eight to win with these techniques taught by Olympic gold medalist, Dana Hee. Learn how to develop the timing and explosive speed that helped her win the lightweight fighting division in the 1988 Olympic Games. This tape is designed to give you an overall view of what it takes to win in thew competition ring.
TKDS01 • $39.95 • 42 min.

Training Drills for Modern Competition Sparring

With these drills, Dana shows you how she made the transition from full contact and point fighting to the style of fighting used in modern competition Taekwondo. Dana teaches you the drills she used to develop the timing, kicking stamina and those fast twitch muscle fibres needed for explosive speed. You'll learn the various drills taught by '88 Olympic coach, Sang Chul Lee and other great masters coaching the U.S. team for the 1988 Olympic Games.
TKDS02 • $39.95 • 57 min.

Fighting Strategies for Modern Competition Sparring

Play chess with the champions with these sparring strategies taught by 1988 Olympic Gold Medalist Dana Hee. Learn how to attack, counter and checkmate your opponent using offensive counters, set-up counters, trapping techniques and ring strategy. These techniques are a must for any serious fighter learning how to compete in modern competition sparring.
TKDS03 • $39.95 • 59 min.

CHEN STYLE TAI CHI
FEATURING JAMES MCNEIL

Part 1

The Chen style's 13 sections and 64 moves are clearly illustrated and McNeil, a world renowned internal stylist, breaks down the form into individual movements. In this tape, McNeil breaks down the first 22 moves and shows the self-defense applications of each move.
MN1CTC • $39.95 • 48 min.

Part 2

In this tape McNeil continues his instruction of the Chen form. He starts with a review of the 22 moves taught in part one then goes on to moves 23 to 64.
MN2CTC • $39.95 • 48 min.

COMBINED TAIJIQUAN IN 48 FORMS
FEATURING WEN-MEI YU

Pt. 1: Forms 1-19

Wen-Mei Yu is among the world's most knowledgeable internal stylists. In this tape series, she performs and explains the Combined Taiji-quan in 48 Forms.
TC481 • $39.95 • 58 min.

Part 2: Forms 20-48

In this tape, Wen-Mei Yu continues with movements 20-48.
TC482 • $39.95 • 58 min.

WU STYLE TAIJIQUAN IN 89 FORMS
FEATURING WEN-MEI YU

Part 1

Wen-Mei Yu is among the world's most knowledgeable internal stylists. In this three part series, she teaches Traditional Wu Style in 89 Forms as taught to her by masters Wu Ying Hua and Ma Yueh Liang. Part one features a demonstration of the complete form, followed by a lesson on all the basic hand forms, stepping movements, turns and kicks. Next a detailed lesson on forms 1-16 is shown.
WU01 • $39.95 • 56 min.

Part 2

Part two continues with detailed linstruction on forms 17-55.
WU02 • $39.95 • 59 min.

Part 3

Part three concludes the series with detailed instruction on forms 56-89 plus a demonstration of self-defense applications derived from the form.
WU03 • $39.95 • 45 min.

TRADITIONAL YANG STYLE TAI CHI KNIFE
FEATURING WEN-MEI YU

The traditional Yang style knife form is composed of thirteen movements. Wen-Mei Yu starts off by teaching you the stances and individual knife methods needed to execute this form. The form itself is taught with detailed, step-by-step instruction, in an easy to learn manner.
YKN • $39.95 • 53 min.

TRADITIONAL YANG STYLE TAI CHI SWORD
FEATURING WEN-MEI YU

Part 1: Movements 1-35

In this tape, Wen-Mei Yu teaches a traditional Yang style sword form. The tape starts with a full demonstration of the form followed by instruction in the basic stances you will be using. The in-depth instruction of the form begins with movements 1-35, including a slow-motion review.
YSW01 • $39.95 • 58 min.

Part 2: Movements 36-53

In this tape, Wen-Mei Yu continues her instruction on the traditional Yang style tai chi form. The tape starts with a review of the material covered in part one before continuing the step-by-step instruction of the final movements 36-53. After completing the instruction, the full form is reviewed in slow motion as well as regular speed.
YSW02 • $39.95 • 46 min.

ACROBATIC FIGHTING TECHNIQUES
FEATURING STUART QUAN

Part 1

Fly through the air with the greatest of ease! In this two-tape series you'll learn to conquer your fears, go for your goals and reach your outer limits. Learn to perform dazzling acrobatic moves through an easy-to-follow, step-by-step process that will increase your flexibilty and strength as well. Part one teaches you: Basic stretching, Kip up, Head stand, Back extension roll, Front roll, Dive roll, Shoulder roll, Cart wheel and Combination moves.
ACR01 • $39.95 • 50 min.

Part 2

In this tape, Stuart continues his acrobatic lesson with: Advanced stretching, Back hand spring, Front hand spring, Back flip, Round off, Aerial cart wheel, wind mill, Combination moves, and Martial art choreography.
ACR02 • $39.95 • 50 min.

THE ART OF STRETCHING AND KICKING
FEATURING JAMES LEW

For you to kick your highest and move your fastest, it is essential to be limber and completely flexible! In this tape, James starts out with a general warm-up before starting his pre-kicking stretch routine, which strengthens as well as limbers up all the muscles used in kicking. Then he covers the basic kicks; front, side, roundhouse, hook, back, crescent, axe and more! You'll learn concepts for power and focus, as well as many tips to perfect your kickin technique. James concludes with stretches designed to obtain maximum flexibilty in an easy to follow routine.
LEW1 • $39.95 • 48 min.

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CREATIVE KICKING COMBINATIONS
FEATURING STUART QUAN

In this tape, Stuart takes your basic kicks and brings out important keys on how to maximize your execution. He talks about the slow/fast principle, how to create power and maintain balance. Next, Stuart gets into the combinations, using both Japanese and Korean style kicks, as well as adding punch combinations. He gives you a detailed, step-by-step breakdown of spinning and multiple kicking methods. He concludes with a series of self-defense techniques combining different styles of marial art.
QUAN 1 • $39.95 • 50 min.

DYNAMIC STRENGTH
FEATURING HARRY WONG

Control your own power destiny! All martial artists must continue to improve their power and speed as they train to achieve their own personal best! In this video, Kung Fu San Soo Master Harry Wong, will show you how to achieve the results you want. Using a unique blend of flowing isometrics Harry teaches you how to continuously improve your strength and physique. Recommended for students of all styles.
DS1 • $39.95 • 58 min.

ENHANCING YOUR SKILLS
FEATURING MARK DACASCOS

In this tape, Mark focuses on exercises and drills to improve your skills for both tournament fighting and street self-defense. He starts off with harmony sparring, a warm-up exercise that develops spontaneous reaction in your technique. Next he goes through a variety of conditioning and strengthening drills to help you overcome fear of contact, as well as build speed and reaction time. Martial artists of all styles will benefit from these unique partner sparring exercises.
ESK • $39.95 • 60 min.

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4201 Vanowen Place
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FIGHTING COMBINATIONS
FEATURING CHRISTINE BANNON- RODRIGUES

In this tape Christine teaches fighting techniques that she uses to consistently win at tournaments around the world. She begins by teaching methods of footwork. Next, Christine teaches 8 defensive maneuvers including the: side kick, jump back kick, hook kick, ridge hand and more. She continues with 10 offensive combinations like the fake hook kick to round kick, the low reverse punch to ridgehand, sweep and ax kick and her famous multiple round kick to side kick combo. Each technique is taught step-by-step, applied against a partner and demonstrated using training pads to perfect and develop the power in the technique.
FTC • $39.95 • 53 min.

HARD STYLE FORM COMBINATIONS
FEATURING CHRISTINE BANNON- RODRIGUES

In the world of sport karate, Christine Bannon-Rodrigues is the most versatile female competitor of all time. She has consistently won in all three categories of competition-fighting, forms and weapons. In this tape, Christine puts together kicks, punches and gymnastics into a unique blend of 15 combination moves to enhance your hard style forms for open competition. She teaches in an easy, step-by-step manner. As a bonus, Christine demonstrates her hard style form that has won numerous championships around the world.
HSC • $39.95 • 45 min.

UP VIDEO

THE HIDDEN COMBAT USE OF FORMS
FEATURING STEVE GRODY

In this tape, Grody explores the combat applications found in traditional Kung-Fu forms. Sometimes the most effective movements are either overlooked or misunderstood. By looking closely at your forms, you can discover their hidden combat lessons. 50 min.
GRO3 • $39.95 • 50 min.

KICKBOXING FOR WOMEN
Essence Of Training For Fitness & Self-Defense
FEATURING JUNE CASTRO

A martial arts instructor, a Thai Boxing enthusiast, and certified fitness professional, June Castro teaches the fitness and self-defense aspect of Kickboxing. You will learn the fundamentals of footwork, boxing skills, elbows, knees, kicks, and various Thai Boxing drills. The workout improves the cardiovascular system, increases strength and muscle tone, while developing balance and coordination. The combative skills developed make this workout an excellent form of self-defense training.
KBW • $39.95 • 53 min.

KICKING TO NEW HEIGHTS
FEATURING STUART QUAN

This video focuses on aerial kicking techniques. Included are the Jump Side Kick, the Jump Spinning Kick and the awesome Jump 360 Kick as well as others. Stuart starts the tape with a good warm-up routine while giving you plenty of tips to improve your stretching. He then goes into a step-by step breakdown of each kick. The tape finishes with an array of aerial combinations for you to learn.
QUAN 2 • $39.95 • 50 min.

MARTIAL ARTS FUNDAMENTALS & SELF DEFENSE
FEATURING CARRIE WONG

This program demonstrates various Chinese Kung-Fu training exercises by world renowned forms competitor Carrie Wong. You'll learn important breathing concepts, horse training to develop strength in the lower body, and a basic form. Next you'll learn stump training for balance followed by basic hand forms. The tape concludes with kung-fu self-defense techniques. A great introduction into the Chinese martial arts!
MAF • $39.95 • 59 min.

PROTECTERCISE
FEATURING KAREN SHEPERD

Get in top shape while learning practical, effective self-defense moves. Karen Sheperd, star of several feature films and Red Sonja in Universal Studios' Conan the Barbarian show, has called upon her years of experience as a world champion martial artist and fitness instructor to create Protectercise, the perfect low impact aerobic workout which simultaneously teaches simple and realistic responses to physical assaults.
PROT1 • $39.95 • 60 min.

R.O.C.
FEATURING GREGG WOOLDRIDGE

Part 1

R.O.C. (Reactive Opponent Control) is a concept that goes beyond technique and focuses on total domination of your opponent. R.O.C. brings self-defense to a level that the average martial artist can understand and utilize with very little time expended in the training process. In this tape, martial artist and bodyguard Gregg Wooldridge teaches you the foundation of R.O.C.: body positioning and body manipulations.
RS1 • $39.95 • 45 min.

Part 2

FEATURING GREGG WOOLDRIDGE

In part 2, Gregg expands on the information taught in part one by adding punches, elbows, knees, kicks and headbutts to the basic body manipulations. In addition, a full lesson on grappling concepts and techniques is included. For those of you who have been in actual combat situations, you are well aware of the physicality needed to overcome an opponent. R.O.C. is the perfect supplement to add this to your training!
RS2 • $39.95 • 50 min.

SOFT STYLE FORM COMBINATIONS
FEATURING CHRISTINE BANNON-RODRIGUES

In this tape, Christine teaches 10 combinations including the 360° sweep, the jump inside crescent kick into full splits, the aerial butterfly kick, the aerial cartwheel and more. Next she teaches the basic junior longfist form in a step by step method. Christine then teaches a modified version by adding some of the more advanced combinations into the basic form. You'll learn her secrets for creating a world class soft style form for competition.
SSC • $39.95 • 52 min.

STRETCHING AND KICKING MASTER SERIES
FEATURING JAMES LEW

In this tape James focuses on the more dynamic jump, spin and multiple kick techniques. He starts off with a quick review of the basic kicking fundamentals. Next he teaches the jump and spinning front kicks, roundhouses, side, hook, crescent, and axe kicks. You'll learn how to kick from the ground as well as numerous kick combinations. This tape is a catalog of every kick imaginable!
LEW2 • $39.95 • 48 min.

WEAPONS FORM COMBINATIONS
FEATURING CHRISTINE BANNON-RODRIGUES

In this tape, Christine draws from her world championship whipchain and broadsword form to teach you some dynamic combination techniques with these weapons. She starts with basic techniques such as the double flower and the forward figure eight and works up to more complex combinations like the 360¡ jump, floor combinations and neck wraps. Christine then teaches her entire form in a step-by-step breakdown.
WPC • $39.95 • 50 min.

THE AUTHENTIC KUBOTAN® SELF-DEFENSE KEYCHAIN
FEATURING TAKAYUKI KUBOTA

The official Kubotan™ self-defense keychain is a 5 1/2" plastic stick with a keyring attached. This tape will teach you the basic strikes and techniques you'll need to use the Kubotan®. Master Kubota starts off by explaining vulnerable striking points of the body. Next he teaches some simple striking patterns and joint manipulations. After learning the basics, you'll learn how to counter specific attacks including wrist grabs, arm grabs, chokes, punches, bear hugs and more. Master Kubota has taught martial arts to both law enforcement and the general public for over 50 years.
KUKC • $39.95 • 50 min.

The KUBOTAI: Training and Techniques
FEATURING TAK KUBOTA

Soke Takayuki Kubota has designed the ultimate weapon for self-defense. In fact, the Kubotai is so effective, many police departments have enlisted Kubota to train their forces in properly utilizing it. In this video, you'll learn strikes, blocks, control techniques and the kata that will put all the movements together.
KUTAI • $39.95 • 48 min.

SHAOLIN WEAPONS SERIES:
FEATURING JAMES MCNEIL

THE BUTTERFLY KNIFE

Learning to handle martial arts weapons greatly enhances all empty hand techniques. In this tape, James McNeil demonstrates a Shaolin Kung-Fu butterfly knife set in a step-by-step, easy to learn format. To fully understand the weapon, McNeil also teaches the fighting application for each movement of the set.
SWPN01 • $39.95 • 40 min.

THE STAFF

In this tape, James McNeil demonstrates a Shaolin Kung-Fu staff set. By learning this form, you can master most of the basic maneuvers needed to utilize this practical weapon. To further your understanding of this weapon, McNeil also teaches the fighting application of each move of the set.
SWPN02 • $39.95 • 40 min.

WING CHUN GUNG-FU BASICS
FEATURING RANDY WILLIAMS

Pt. 1: Structure and Footwork

Randy Williams gives insightful instruction for the Basic Stance, the Eight Punches and Eight Palm Strikes of Wing Chun. Elbow Strikes and Blocking Motions are covered as are the Five basic Moving Stances. In addition, you will learn the footwork necessary to get the most from the other tapes in this outstanding series.
WCW01 • $39.95 • 50 min.

Pt. 2: Combat Theory and Kicks

This tape is the companion to Structure and Footwork and includes step by step explanations of the Mixed Footwork Patterns used to develop Body Unity. Learn the Centerline Theory, The concept of Reference and The Cutting Angle. Gain insight into Complex Motions and Simultaneous Defense and Attack. Also covered are Wing Chun's Invisible Kick principal and the use of the Rattan Ring!
WCW02 • $39.95 • 50 min.

WING CHUN GUNG-FU COMBAT DRILLS
FEATURING RANDY WILLIAMS

Pt. 1: Basic Blocks and Traps

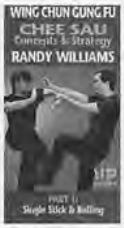
Five Star Arm Toughening Drill, Kuen Siu Kuen punch interception, Straight Punch drills: 4 variations done 3 ways! Also learn Yut Fook Yee Yin/Yang attack and defense drill, Pock Sau for quickness and dexterity in blocking and trapping, and many others!
WCW03 • $39.95 • 50 min.

PT. 2: Advanced Blocks and Traps

Slow Attacks Drills, Four Line Changing, Simultaneous Attack & Defense, Trapping and Kicking, Woo Sau Cutting Angle Defense, Fon Sau Drill for quickness and economy of movement, Lop Sau, Wing Chun's timing and trapping drill, Gahng Gyeuk; a 6-part shin/knee/ calf toughening exercise and others!
WCW04 • $39.95 • 50 min.

WING CHUN GUNG-FU
Chee Sau Concepts & Strategy
FEATURING RANDY WILLIAMS

Pt.1: Single Stick & Rolling



This video covers Look Sau; the famous double rolling arms cycle of Wing chun. Single Sticky hand and Inside and Outside Whip Cycles are demonstrated as well as basic three part sensitivity drills. All are clearly shown with and without the specific footwork, to make these techniques easier to learn and apply!
WCW05 • $39.95 • 50 min.

Pt. 2: Combat Sticky Hands

In this, the companion video, Randy takes you to new heights with the ultimate in Look Sau Rolling Arms techniques, 25 Gwoh Sau combat/attack combinations as well as 2 Response Chains! All designed to allow you to handle the multiple variations and possible outcomes of an attack!
WCW06 • $39.95 • 50 min.

WING CHUN GUNG-FU
FEATURING RANDY WILLIAMS

108 Wooden Dummy Motions Pt. 1

Part one covers the first 60 motions of the Mook Yan Joang Fot Yut Ling Bot wooden dummy forms and their applications. Also covered are dummy structure and installation.
#WCW07 • $39.95 • 50 min.

108 Wooden Dummy Motions Pt. 2

FEATURING RANDY WILLIAMS
Part two covers the remaining 48 motions based on the Biu Jee thrusting fingers set. Again forms and applications are covered.
WCW08 • $39.95 • 50 min.

WING CHUN GUNG-FU
WOODEN DUMMY TRAINING
FEATURING RANDY WILLIAMS

PART 1: Advanced Wooden Dummy Drills
In this tape, Randy demonstrates over twenty drills, both on the dummy and with a partner. He starts with the 5-Star Blocking Drill and continues with others such as: Fist Parries Fist, Huen Da Progression, Jom Sau Chasing, Straight Punch Drills, The Invisible Kick and more.
WCW09 • $39.95 • 56 min.

PART 2: Lop Sau, Chee Sau and Dummy Theory

In this tape, Randy concentrates on the Lop Sau/Fon Sau Switch, the Chahng Dai Jyeung Switch, the Biu Sau Switch, the Gum Sau Switch and the Pock Sau Switch. He then goes into Look Sau–Rolling Hands and attack combinations, Sticky Foot, the Dummy Centerline Theory and more.
WCW10 • $39.95 • 56 min.

WING CHUN GUNG-FU CLOSE RANGE COMBAT TECHNIQUES
FEATURING RANDY WILLIAMS

PART 1: Combat Principles and Attacking Combinations

This tape provides an explanation of important Wing Chun fighting principles such as the open/closed relationship, plant/trap/hit, the yin cutting angle, combat attitude, body unity and more. Also included are a number of fighting techniques, demonstrated at speed and in detailed slow-motion.
WCW11 • $39.95 • 47 min.

PART 2: Defense Against Straight Punches and Kicks

In part two, Randy continues to demonstrates fighting techniques against the jab, the 1-2, and a variety of different kicks.
WCW12 • $39.95 • 53 min.

PART 3: Emergency Defenses and Defenses against Punching Combinations

In part three, Randy starts off with a unique warm-up series and then continues with fighting techniques against a variety of punching combinations as well as different grabs, rear attacks and other self-defense situations.
WCW13 • $39.95 • 35 min.

WING CHUN GUNG-FU TRAINING METHODS
FEATURING RANDY WILLIAMS

PART 1: Advanced Lop Sau Principles

In this tape Randy teaches numerous training drills designed to perfect your Wing Chun techniques such as: All Lop Sau switches with kicks, stop kicks, broken rhythm, Fon Sau Switching, Chahng Dai Jyeung Switching, Biu Sau Switching, Gum Sau Switching, Pock Sau Switching and more.
WCW14 • $39.95 • 41 min.

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Part 2: Advanced Two-Man Drills

In this tape, Randy demonstrates training drills such as: The Pock Sau cycle, Leakage Drills, Huen Da, Block Responses, The Body Trap Drill, Single Sticky Hand with Kicks, Combat Sticky Foot and more.
WCW15 • $39.95 • 41 min.

Part 3: Structure and Stamina Training

In this tape, Randy teaches the Siu Leem Tau form, the Chum Kiu form, the Biu Jee form and some of his unique training methods such as the 1080 Punches, the 1024 Kicks, Short Punches, L-Moving and Whip Power. These drills are guaranteed to make the most of your practice sessions.
WCW16 • $39.95 • 60 min.

SIU LEEM TAU:
Concepts & Principles
FEATURING RANDY WILLIAMS

Part 1

The first form is Siu Leem Tau or The Little Idea. A demonstration of the complete Siu Leem Tau Form and a detailed breakdown of part one motions and principles including: Basic Stance • Basic Punching Principles • Concept of Facing • Grabbing • Simultaneous, Indepen-dent Motion of the Hands • Chi Development • Rooting/Sinking • Hooking Traps • Basic Blocking Structure • The Cutting Angle of Wing Chun Blocks • Leen Siu Dai Da–Economy of Motion • Running Hand and More
WCW17 • $39.95

Part 2

Part 2 continues with detailed explanations of part two and three motions and principles of the Siu Leem Tau Form including: Whirlpool Energy • Striking Principles • Trapping Principles • Multi-Directional Movement • Punching Variations • Yut Fook Yee • One Hand Traps Two • Invisible Centerline Attack Principle • Basic Concept of Reference • Long Bridge Motions • Knee and Elbow Strikes • Borrowing Power • Palm Striking Variations • Neck Trapping • The Stupid Trap
#WCW18 • $39.95

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SIU LEEM TAU: Combat Techniques
FEATURING RANDY WILLIAMS

Part 1
Siu Leem Tau applications in Combat Sticky Hands engagements which include: Sup Jee Sau • Chop Kuen • Loy Fon Chop Kuen • Ngoy Kwun Sau • Loy Kwun Sau • Loy Fon Kuen • Inclusion • Chau Kuen Siu Kuen • Tan Da • Huen Da • Woo Sau • Running Hand • Woo Sau Clamping Trap • Fook Sau • Pock Sau • Pock Da • Loy Pock Sau • Jing Jyeung • Gum Jyeung • Shoulder Butts & Blocks • Gum Sau • Gum Da.
WCW19 • $39.95•

Part 2
Combat Sticky Hands engagements highlighting more Siu Leem Tau principles and techniques in application including: Lon Da • Lop/Fun Sau • Jom Sau • Chuo Kuen • Yut Fook Yee • Jut Sau • Biu Sau • Syeung Kuen • Hahng Sau • Ding Sau • Tai Kuen • Hay Jahng • Tai Sut • Kau Sau • Ngoy Jut Sau • Chahng Jyeung • Pon Geng Sau • The Stupid Trap • Gahng Sau • Gahng Da • Tan Sau Wrap • Clamping Trap • Circling Cut • Chahng Dai Jygung • Boang Sau • Sinking Tan Sau • Pau Sau • Tuet Sau
WCW20 • $39.95

CHUM KIU: Concepts & Principles
FEATURING RANDY WILLIAMS

Part 1
Volume 1 starts with the complete Chum Kiu Form then continues with a detailed explanation of its individual motions and principles including: Body Unity • Concept of Reference • Yin/Yang Motion • Inclusion/Exclusion • Use of Centrifugal/Centripetal Force • Relaxed Power • Leg Checking • Elbow Attack • Stance Pivoting Range and Limits • Joint Locks/Strikes • Mixing Principles • Waist Trapping • Boang Sau Defense • Roots of Lop Sau and more.
WCW21 • $39.95

Part 2
Explanations of Chum Kiu principles including: Outward Diagonal Punch • Excluding from Underneath • Combination Footwork • Various Facing Relationships • Combat Usage of Fook Sau • Whip Power • Hand Strikes on the Ground • Combing Circular and Straight Motion • Combining Bent and Straight Motion • Kicking Principles • Leg Blocking • Hock Throw • Plant/Trap/Hit Principle • Use of Momentum • Change of Reference vs. One or More Opponents and more.
WCW22 • $39.95

Part 3
Explanations of Chum Kiu principles plus aslow-motion look at the Chum Kiu Form. Finally Randy teaches Combat Lop Sau which teaches you how to break into free-form combat from the Lop Sau cycle. Chum Kiu principles covered in this tape include: Sidekick • Stop Kicking vs. Punching and Kicking • Kick Sequence for Training • Ducking • Offset Timing • Defense vs. Hooks/Backfists and more.
WCW23 • $39.95

CHUM KIU: Combat Techniques
FEATURING RANDY WILLIAMS

This tape demonstrates Combat Sticky Hand engagements highlighting Chum Kiu principles in application including: Choh Ma Cheh Kuen • Jeen Kuen • Pai Jahng • Soang Jahng • Chum Jahng • Jeep Sau • Waist Trap • Lon Sau • Boang Sau Neckbreak • Ngoy Doy Gock Kuen • Exclusion • Jing Ma • Jing Gyeuk • Ngoy Tiu Gyeuk • Leakage Attacks • Chum Kiu • Chau Kuen • Pon Geng Sau • Lop Fook Sau • Wahng Gyeuk • Loy Tiu Gyeuk • Loy Doy Gock Gyeuk and more.
WCW24 • $39.95

BIU JEE: Concepts & Principles
FEATURING RANDY WILLIAMS

Part 1
The third hand form is Biu Jee or Shooting Fingers. Volume 1 starts with the complete Biu Jee form. Next is a detailed breakdown of part one motions and principles including: Combining the Forms • Advanced Biu Jee Pivoting • Spring Fingers Strike • Wrist Snapping Power • Four-Way Wrist Whipping • Horizontal Forearm Strikes • Grabbing Techniques • Crawling Trap • Butting Elbow Strike • Nosecone Defenses • Rolling Strikes on the Ground • Complex Timing • and more.
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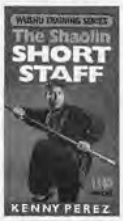
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